

TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

VOL. XXXV., No. 895

NEW YORK: SATURDAY, FEBRUARY 22, 1896.

PRICE, TEN CENTS.



LOUISE EISSING.

MIRROR INTERVIEWS.



Nelson Wheatcroft.

Nelson Wheatcroft has turned pedagogue. Time was when he was considered the best and handsomest gentlemanly villain on the American stage. Now he directs a school of acting. I attended his "criticism" class last Friday afternoon, and I freely admit that his methods of training the young histrionic idea how to shoot in a practical direction deserve artistic and pecuniary success. Mr. Wheatcroft explains his methods in the course of the following interview.

"First of all I'll trouble you to outline your career. We'll talk of your School of Acting afterwards."

"I was born in London, Feb. 15, 1852. My father was a prosperous manufacturer in the metal trade. On leaving school I became an apprentice in his factory to learn the routine of the business. But I had no taste for mechanical work, and gratified my inclinations for something more intellectual by joining the evening elocution class of the old Birkbeck Institute. At that time I stuttered frightfully, but my stuttering came from nervousness and was not a physical affection. I stammered so much, however, that people were afraid to talk to me for fear I'd try to talk back."

"How did you cure yourself of stuttering?"

"By learning to recite. I noticed that I could deliver words that I had memorized quite fluently, although I could not speak my own words without stuttering. In the same class with me at the Birkbeck Institute were Jeffreys and Catherine Lewis and Arthur Pinero. I recall that when Pinero told the students that he had written a play which he wanted us to present at one of our public performances, we thought it a great bit of presumption and wouldn't even read his manuscript. Instead we appeared in Time Works Wonders, a heavy five-act drama by Douglas Jerrold. In 1861 the Kendalls brought out The Money Spinner at the St James Theatre. It was the same manuscript play that we had not deemed worthy of the slightest consideration."

"Thus proving that time works wonders. Now tell me how you became a professional actor?"

"Why, Jeffreys Lewis was engaged for an American tour to support T. C. King in Emeralds. She asked me to take part in a farewell performance she wished to give at her native town, Swansea, in South Wales. Accordingly Jeffreys Lewis, her sister, Catherine, and I appeared in a triple bill consisting of A Happy Pair and scenes from Romeo and Juliet and The School for Scandal. George Melville, the local manager and an old-time tragedian of some note, attended the performance and offered me an engagement to join his stock company. The first part I appeared in was as John Casper Lavater, the physiognomist, in Not a Bad Judge."

"How old were you at the time?"

"That was in 1873. So I must have been twenty-one years of age. My folks, being of the Scotch Presbyterian persuasion, didn't fancy my going on the stage, but I had a soul above the factory, and so flew out of the chimney with the smoke. With the exception of a few pounds I earned in copying law papers after leaving the factory, I have never had a penny from any other source except the stage. I remained at Swansea for fifteen months at the sumptuous stipend of thirty shillings per week. During that time I appeared in 440 parts, mostly parts in manuscript plays. I was nominally engaged for leading juvenile roles, but played almost everything from Hamlet to low comedy characters. It was an experience that no young actor could get to-day in America under the prevailing combination system. It had its advantages and disadvantages. The principal disadvantage was that the rapid succession of new parts impaired my power of correctly memorizing. It was almost impossible to memorize or stick to the actual text. Everybody took liberties with it, and it therefore became necessary in many instances to take the sense instead of the words of the text. It took me a year or two to get out of this habit. But the advantages of a stock company training are manifold. In no art is it more clearly demonstrated than in the art of acting that experience is the best if not the only teacher. In my case the training that comes from experience was rather overdone at Swansea. The Empire Theatre Dramatic School is conducted on stock company methods, only we give them their practical experience in homeopathic and not in allopathic doses."

"Where did you act after Swansea?"

"I went to the Theatre Royal at Bristol, which was then under the management of James McCreedy Chute. After I had played there for half a season I was cast for the part of Catesby in Richard III. I informed the manager that as

I was engaged for juvenile roles I ought to have been cast for Tyrrell. It resulted in my receiving thirty days' notice. At the end of the thirty days the manager had apparently forgotten all about the notice, and cast me for something else, but I had made arrangements to stage a Christmas pantomime at the Theatre Royal, Southampton, and could not remain with him. After that I went on a provincial tour with Sarah Thorne in a repertoire including The Woman in Red, Lady Audley's Secret, East Lynne and other popular plays."

"Did you act in London in any subsequent engagement?"

"Oh, yes. I was engaged for the part of Raleigh in a production of Rob Roy at Sadler's Wells Theatre. Both Kate and Virginia Rateau were in the cast. That was about 1880 after I had been knocking about the provinces in various organizations. My London engagement brought me an offer to join a company that was going to South America. I accepted the offer, and appeared in Buenos Ayres for three months. Our repertoire was quite extensive, including Forget Me Not, The Shaughraun, Hamlet, Fils de Coralie, various melodramas and a number of new and old comedies. After playing for seven months in Rio Platte, Rosario and Monte Video, I came to New York."

"Did you have any difficulty in securing an engagement?"

"No, I was very fortunate. I had only been in New York two or three weeks when I was engaged by John A. Stevens and Frank Murtha for the production of Her Sacrifice at the new Park Theatre, now the Herald Square. From there I went to the Academy of Music in Chicago to support Lewis Morrison in The Duke's Motto, The Ticket of Leave-Man, The Dead Heart, and in one or two new plays. After that I was engaged for Bartley Campbell's play of Separation. I acted the part that Charles Coghlan acted when the piece was originally produced at the Union Square Theatre. Then followed a season's engagement with Robert Mantell in Tangled Lives."

"How long were you at the Lyceum Theatre?"

"I was in Daniel Frohman's stock company for four years. I played Matthew Culver during the long run of The Wife, and was the Dick Vanburen of The Charity Ball production, which also ran, as you know, for a long time at the Lyceum. Other plays in which I appeared were The Marquis, The Open Gate, and a revival of Old Heads and Young Hearts. My recent engagements comprise a season with Augustus Pitou's stock company in A Modern Match, Geoffrey Middleton, Gentleman, and The Last Straw, and a season under Charles Frohman's management as Morton Parlow in The Girl I Left Behind Me. Then I organized the Empire Theatre Dramatic School."

"What induced you to establish such an institution?"

"I had been connected as instructor with the American Academy of Dramatic Arts, and wished to carry out my ideas in regard to providing recruits in the dramatic profession with a practical education. I owe a debt of gratitude to Mr. Franklin Sargent, as it was owing to his invitation to associate myself as an instructor of acting with his institution that I made the discovery that I possessed the *sine qua non* of an educator—namely, the gift of imparting knowledge to others. In my case it is the knowledge that comes from actual experience."

"So you teach nothing but acting in your own dramatic school?"

"Precisely! The energies of the institution are not diffused by attention to extraneous subjects, but are devoted only to that work which is constantly in requisition on the stage itself. The scope of the work, when outlined to leading managers of the country, received their unqualified endorsement. The most practical evidence of this disposition is the guarantee given by Mr. Charles Frohman to engage each season at least six of the graduates for the theatrical companies under his direction. An interesting feature of the school work is the series of exhibition matinees of new plays given by the students each season at the Empire Theatre. So far thirty-two new plays have been presented, most of them in one act. These matinees make no pretension to elaborate correctness either in production or performance. Their principal object is to show those concerned what a play could be made by suggesting its possibilities, and to afford students an opportunity to display their ability in originating untried characters before a critical but sympathetic audience."

"Did the idea of a 'criticism' class originate with you?"

"No, it was in vogue at the Birkbeck Institute, but I believe I am the first to introduce a criticism class in a School of Acting."

"Tell me about your system of training students. What is your special department?"

"My department is that of modern dramatic art. Adeline Stanhope attends to the Shakespearean and other classics, and Alfred Fisher trains the pupils in melodrama and comedy. Every two weeks we have a criticism class, at which the students give a resumé of their work before the entire school. One of the peculiarities of my method is to cast the students for characters for which they are least qualified so far as their temperament and personality are concerned. For instance, in the scene from Othello, which you saw at our criticism class last Friday, the young man who personated Othello is by temperament a comedian, and the young woman who interpreted Desdemona's death is a pronounced ingenue. The difference between these two students is that the young man knows that his *forte* is comedy, while the young woman is anxious to excel in emotional work. At the morning session of our criticism class the young lady made an attempt to personate Little Emily. In giving their critical opinions of her acting the other students seemed to agree that she had acted the role with much ability but that there was no suggestion of sorrow and anguish

in her voice in pathetic scenes. After the class was over she cried like a child at not succeeding in emotional work. Now that was rather a favorable symptom. It showed that the young woman may after actually suffering and experiencing sorrow in her own life be able to put tears into her voice, when she is required to have genuine emotion at her command on the stage."

"What is your object in casting the students for characters for which they are not suited?"

"The tragedian is all the better for being able to play comedy, and *vice versa* the comedian is all the better for being able to convey emotion. To give the students the requisite histrionic equipment I aim to give them ample practice in a wide range of parts. It takes the place of a stock company training and makes them actors and actresses. It has a tendency to make them all the better in the line of parts for which they are suited. It broadens their art and gives them greater variety and facility in any character they assume. Before they start on their professional career they have learned in what they are deficient and in what line of work they are most likely to succeed."

"Do you accept pupils who are apparently not cut out for actors or actresses?"

"Not by a large majority! My school, with the exception of several free scholarships, is limited to thirty pupils. If applicants at the preliminary examinations show no aptitude for the stage they are rejected. I should deem it almost criminal to encourage anyone utterly devoid of talent to cherish hopes of succeeding on the stage."

"Why do you limit your school to thirty pupils?"

"Because I couldn't give my personal attention to any more. I hope some day to have the institution endowed like the Conservatoire in Paris, when there will be no limit to the admission of talented students. If I consulted my own inclinations I think I should prefer acting to teaching, but my acting at present must necessarily be confined to New York engagements. I have no plans for establishing an independent theatre, but I am not without hope that in the course of time some one will attempt and successfully accomplish that desirable object. In my opinion first class dramatic schools will be large factors towards that end."

"Why?"

"Because dramatic students are imbued at the outset of their career with the idea that acting is an art and not a trade. They are accordingly taught to work for art rather than for box-office receipts. So far as I am concerned, it gives me greater satisfaction to discover a student with pronounced talent, combining the artistic and emotional temperament, than the pleasure I should derive from making a personal success."

"Have you had any amusing experiences in the line of unforeseen happenings on the stage?"

"The most vivid experience of that order occurred to me during the run of The Wife at the Lyceum. As you may remember there was a scene in which Henry Miller tore the wreath from the head of Georgia Cayvan, who personated the bride. Then Herbert Kelcey as Senator Rutherford made his entrance, and the plot thickened. I, as the villain, was in hiding, and after Kelcey's entrance usually came forth on the balcony and remarked significantly, 'The cyclone has struck!' One evening just before making this comment one of the pillars supporting the veranda got loose from its bearings and fell on my head. Whereupon I delivered the line, 'the cyclone has struck,' just as if nothing unusual had happened, and quietly replaced the pillar. Miss Cayvan as well as Mr. Kelcey and Mr. Miller were so overcome with laughter at the ludicrous nature of the accident that it took them some time to recover their equilibrium."

"Do you recall any other scenic interference with the smoothness of a performance?"

"I was once cast in a nautical melodrama in the English provinces. The old sailor had to come out of his cottage, which for reasons best known to provincial managers was put up in the centre of the stage. The actor cast for the part of the old sailor delivered the time-worn line 'I haven't seen my son for sixteen years, and he's coming home to-day.' This venerable remark was apparently more than the scenery could stand, and the cottage indulged in a sudden collapse. After a number of fruitless attempts to have the front of the cottage assume an upright position, the nautical heavy turned deliberately to the audience and said: 'I think there is a storm coming on. I'd better take my house indoors.' And he took up his house and walked off the stage, to the huge enjoyment of the audience."

Mr. Wheatcroft laughed heartily as he recalled this absurd contretemps. His laughing proved that he has a sense of humor which is certainly in accordance with the Shakespearean idea that a man may smile and smile and be a villain still. But Mr. Wheatcroft's villainy, despite his fine eyes, his gray hair and his distinguished personality in general, is merely the villainy of artistic simulation, for in reality he is a jolly good fellow. So say we all of us. A. E. B.

H. C. MINER AND THE LILIPUTIANS.

Eleonora Duse left New York with her company last Friday for Washington where she opened her American season last night.

H. C. Miner, under whose management Duse is playing in this country, told a MIRROR man yesterday that he expected to have the Liliputians under his management next season.

Dr. Schiller, who represents here the interests of Carl and Theodor Rosenfeld, said when seen that Mr. Miner's expectations were absurd and wholly unfounded, as the Liliputians were already under contract to the Rosenfeld Brothers for some years to come, and would tour this country under their exclusive management as before.

E. D. Shaw, Box Mgr. Address Unknown.

GOSSIP OF THE TOWN.

Roma, the soprano, was last week called to her home in California by the fatal illness of her mother, and has canceled her immediate engagements in consequence.

H. R. Lawrence telegraphed late last week, too late for publication, that Sowing the Wind opened the new Auditorium at Brattleboro, Vt., to a large audience.

Gaskell and Bell state that Madge Tucker opened at the Grand, Norristown, Pa., last week to a large business, every seat being sold at 25 c.

Martha Rudesill is appearing at the Grand Opera House this week in the cast of Jacob Litt's In Old Kentucky.

Della Clarke will star next season under the management of her uncle, Colonel William Clarke, in a comedy written especially for her by Fred Summerfield.

Corinne gave a performance to the newsboys of San Francisco on the night of Feb. 7 at the California Theatre.

Willie Collier, while performing with his wife in his burlesque, "muscular art," in Little Christopher in New Haven last week, sprained his shoulder severely.

Matt McGinnis, who has been stage manager for E. D. Stair and George H. Nicolai's attractions for four years, has joined Cool's Stock company in the same capacity.

Mrs. Edwin Elroy, wife of Manager Elroy, of Peapack's Stock company, gave birth to a daughter on Feb. 8 at her home, in Elizabeth, N. J. Mother and child are both doing well.

Leslie Lisle, who first attracted attention as a soubrette with The Colonel, and was for two seasons with The Operator, was erroneously reported to have died last November. Miss Lisle, who was long critically ill, has recovered and recently joined Charles A. Gardner's company.

Charles Thropp has just returned to the city.

The business done by Paradise Alley recently in New England and in Trenton is said to have more than met the most enthusiastic expectations of Managers John W. Hamilton and Herbert T. Meyer. Barney Fagan, Sam T. Ryan, Frank M. Wills, John Queen, Lily Post, Henrietta Byron, and the others in the cast have scored individually with the public. Paradise Alley, after finishing with the Mischler circuit, will go South over the Greenwall circuit, after which it will be seen in St. Louis, Cincinnati, Pittsburg, Newark, and New York.

In the production of The Two Escutcheons, by Sydney Rosenfeld, at the Garden Theatre on Feb. 24, Maxine Elliott will appear as the Widow Stevenson, Frank Worthing as Captain von Vinck, Robert F. Cotton as Baron von Wettingen, of Berlin. Mrs. Thomas Barry as the Baroness, George Backus as Rudolph, Charles Bowser as Mr. Foster, of Chicago, and Marie Vallean as Mary Foster.

James T. Kelly as the star of A Baggage Check and Mrs. Kelly in an Irish character part in that piece are receiving good notices on the road.

Paul Harlan has joined the Ruby La Fayette company to play heavies. T. J. Lewis has closed with this company, for which R. E. Vaughn does the advance work.

H. E. Elam, who has successfully managed the City Hall Theatre in Suffolk, Va., for a number of years, has been engaged for the Mabel Paige company. This agreement was reached in Montgomery, Ala., a few days ago. Mr. Elam is one of the hustling managers of the South, and if push and energy count for anything, his new efforts will be crowned with success.

May Buckley Clayton is winning praise for her work in The New Dominion with Clay Clement.

Charles Barton telegraphed last week that The Arm of the Law opened in Boston to a packed house and made a hit.

Business Manager Fred Schwartz writes that the Mexican tour of the Tavery Grand Opera company has been successful beyond expectation, and that negotiations are pending for a return to the principal cities next season. Many of the artists received beautiful gifts from the various governors, officials and local managers. The Los Angeles engagement of the company proved a repetition of last season's success, while the three weeks in San Francisco at the Baldwin Theatre promises well. The entire house is now sold out for the opening performance of Aida, of which a pretentious production will be made with over 100 on the stage and an orchestra of forty.

William Courtleigh has received unqualified praise from the Philadelphia critics for his performance of John Swiftwind in Northern Lights.

Josh E. Ogden has retired from the profession and leased the Windsor Hotel in Bedford City, Va.

Maud Courtenay has met with the greatest success as Joanna in Rice's Eastern 1892 company. Her voice is a deep, rich contralto, and she sings ballads with a sympathetic expression, and a clearness of enunciation which is a delight to those who are tired of the methods of the "guess what I'm singing about" vocalists, who are so fond of sacrificing sense to sound. Miss Courtenay will be heard in New York in March.

Horace Ewing, who is playing Widow Bedott in the South, reports excellent business.

The Minerva Dorr Niobe company will close its season of twenty-four weeks on Feb. 15 at Lancaster, Pa. The company will commence a Spring and Summer tour about April 6 under new management.

G. W. Hammersley, manager of the Grand Opera House, Hazleton, Pa., telegraphs that the Sages, Hypnotists, broke all records in that city.

The Fast Mail company, which has been playing in the Southwest, has disbanded.

SCENES FROM CURRENT PLAYS.



ELITA PROCTOR OTIS.

ISABEL IRVING.

JAMES K. HACKETT.

W. J. LE MOYNE.

STEPHEN GRATTAN.

LYCEUM THEATRE: THE PRISONER OF ZENDA. ACT III.—AT THE CASTLE OF TARLENHEIM.

RUDOLF RASSENDYL: "Your King can do no wrong."

From a flash-light photograph made especially for THE DRAMATIC MIRROR by Joseph Byron.

A WANDERING MINSTREL.

Karl Becca, who was a member of the Eddie Foy company early this season as a singer, left St. Louis on Sept. 29 on foot with the purpose of walking to New York, and accomplished that feat, arriving in this city on Nov. 10.

By the route taken by Mr. Becca about 1,200 miles was covered, and of this distance he walked all but seventeen miles. Mr. Becca started with only a nickel in his pocket, and on arriving at Jersey City had increased that modest sum to \$30. He sang at places where he was entertained on the way, gave an occasional vocal lesson to a farmer's daughter, and on the whole reports a trip not wholly unenjoyable. He says he missed but three regular meals during the fifty-one days of the journey, but these were more than made up, for on some days he had as many as half a dozen.

The pedestrian carried an umbrella—which was made available on several days during which he walked steadily in rain—and a valise which with its contents weighed ten pounds. In several small villages in Ohio Mr. Becca could not secure lodgings, even by paying for the service, as the persons to whom he applied declined to entertain strangers without references. From one of these villages, after having walked all day, he was obliged to resume his journey to the next place at nine o'clock at night, with nothing for supper but "a large sweet apple."

On Oct. 21, the walker lost his way in the Allegheny Mountains, and after several hours of fruitless effort toward finding a road was about to improvise a bed for the night when he regained his bearings. A walk of seven miles took him to Johnstown, Pa., where he spent the night.

This was no doubt on the whole one of the most remarkable tramping tours on record.

THE AMERICAN DRAMATISTS CLUB.

There was a meeting of the members of the American Dramatists Club last Saturday evening. Eugene W. Presbrey was present and addressed the members on "Asides on the Stage" and other "Shop Talk."

The special meeting for the completion of the application for articles of incorporation will be held at the club rooms next Monday, Feb. 24, at 8 o'clock.

JACOB LITT GOES WEST.

Jacob Litt will leave to-morrow (Wednesday) for the West with his The Last Stroke company. The new play will be produced next Sunday, Feb. 23, at the Grand Opera House, St. Paul.

"I have sold my interests in The Sins of a Night," said Mr. Litt. "I shall make another new production in April, but I am not at liberty to announce yet the title of the play, which deals with New York politics."

THE RECKONING FOR AMERICA.

The English melodrama entitled The Reckoning will be produced shortly in this country

under the direction of S. P. Cooney. The play is by a younger brother of Henry Arthur Jones, who writes under the pseudonym of Silvanus Dauncey. The piece has had a successful run at the Globe Theatre, London, and has been enthusiastically received in the English provinces.

THE ACTORS' ASSOCIATION IS GROWING.

The newly formed Actors' Association is steadily growing in strength and influence.

The membership rolls are swelling auspiciously with names that carry weight in the profession, and President Wright Huntington has received encouraging letters from actors and managers alike, commending the fraternal union of artists of the dramatic and operatic stage.

Early in the Summer an important meeting will be held at a Broadway theatre, when the association will be formally organized. Till then it is proposed to let the project mature of itself. When it is firmly established on a money basis and loyally supported by all eligible members of the profession, definite plans of organization will be formulated.

Over one hundred actors have signed the membership rolls during the past five weeks, among them being many of the highest salaried actors now appearing in New York.

The new organization is not inimical to managers. Its purpose is protection against both irresponsible managers and irresponsible actors. In time, it is expected, all reputable managers will enlist themselves in the support of the association, which will then have the power and influence to act as disciplinarian over the "shyster" members of the profession.

"An actor who goes on the stage drunk," said President Huntington last week to a MIRROR reporter, "is on a par with a manager who engages actors and has barely the money to carry them to the opening stand. An actor who comes intoxicated before an audience jeopardizes not only the manager of the company and the author of the play, but he takes the bread and butter out of the mouths of the other actors who are forced to appear with him. So far as it can, the association will ostracize such actors. It will also endeavor to oust from the profession such managers as practise piratical methods under the bland guise of affability."

"One of the causes for many existing theatrical evils is the actor-manager. Let the actors who are out of an engagement band together on the commonwealth plan and give performances of good plays where they can share profit and loss according to mutual agreement. The day has gone by when provincial audiences can be fooled into swallowing a number three company billed as the 'Original New York Cast.' One or two good actors supported by amateurs or incompetents will no longer be accepted in the smaller cities. I believe, therefore, that traveling stock companies of reputable actors, banded together for common interest and profit, will solve half the problems of the present theatrical

system. I intend taking such a company out, and we propose to stand and fall, share and lose together."

HOWELLS AT WORK ON A PLAY FOR CRANE.

William Dean Howells, the novelist, is collaborating with Paul Kester on an adaptation of Howells' famous work, "The Rise of Silas Lapham," to be acted by William H. Crane later in the season. The play is well under way and is said to embody all the principal incidents of the book with little or no change of treatment.

"The Rise of Silas Lapham" is considered the best modern American novel yet written. A Harvard professor of literature recently said: "I am not sure that the American novel has not come. 'The Rise of Silas Lapham' is not only Howells' best work; it is the modern work of an American writer."

The story tells of the rise of a vulgar provincial New Englander to sudden affluence and influence. He takes a big house in the Bay Bay district of Boston, the fashionable quarter of the Hub. He launches his two daughters into society. He goes to a swell dinner, and becomes over excited with wine. Finally he loses his money, and retires to his early village obscurity and penury.

This character is sure to become a great creation in the hands of Crane. If the play has half of the strength of the story it cannot but be interesting and moving. Paul Kester, who is making his adaptations with suggestions and hints from Howells and Crane, is a young dramatist who has already done capital work. He has written plays for Rhca, Alexander Salvini, and Modjeska. All of them have palpably shown the possession of dramatic instinct and sense of technique.

THERE WAS NO PERFORMANCE.

A telegram to THE MIRROR from Fred S. Cunningham, manager of the Depeu Opera House, Peckskill, N. Y., states that The New Boy company was to have played there last Friday night, but while the audience was being seated Duncan B. Harris, the stage manager, fell in the baggage room and broke his leg. The injured man was carried to the hospital and the audience was notified that as Mr. Harris was billed for a leading part in the play their money would be returned at the box-office, which was done. It is understood that Mr. Harris will sue the owners of the Opera House for damages.

A COPYRIGHT PERFORMANCE.

Last Thursday afternoon, at the Berkeley Lyceum, Willard Lee gave a copyright performance of the new play by Herbert Hall Winslow and Will R. Wilson, entitled The Heart of the Storm.

Edgar Forrest, of The War of Wealth company, has an adaptation from a novel by Maxwell Grey, entitled The Heart of the Storm, and

it was understood that Mr. Forrest purposed to give a copyright performance of his adaptation yesterday (Monday) to secure the right to the title. Mr. Lee, however, forestalled him.

The play by Messrs. Winslow and Wilson is not taken from Maxwell Grey's novel, but is an original romantic melodrama in four acts. Act I. takes place in the Everglades of Florida; Act II. at the Ponce de Leon Hotel, Florida; Act III. at a ruined distillery in the woods of Georgia; Act IV. at Charleston, S. C., at the time of the great Charleston earthquake.

SCENIC ARTISTS CHARTERED.

The Protective Alliance of Scenic Artists was granted a charter by the Executive Board of the National Alliance of Theatrical Stage Employees at their last conference in Philadelphia on Feb. 3.

The object of the new organization of scenic artists, which came into existence on Sept. 11, 1895, is to unite in fellowship the scenic artists of America, to combine their efforts, to promote the artistic and practical efficiency of their profession, the maintenance of a fair and just compensation for their labors, and the recognition only of qualified persons as artists and assistants.

The Protective Alliance of Scenic Artists, which is not a part of the American Society of Scenic Painters, although every charter member is also a member of the latter society, was organized to affiliate with the theatrical stage employees for mutual protection, and especially against the constant and persistent encroachments of the decorators and fresco painters in their field.

No person is eligible for full membership until he has served a regular apprenticeship, or has been recognized as a practical scenic artist by a reputable theatrical manager.

THEY DON'T LIKE US.

An American actress, who has recently entered the London music halls as a singer, writes an interesting letter to THE MIRROR from that city with reference to the attitude of the people over there toward actors and vaudeville performers hailing from this side.

"I read with pleasure your censure of American managers who seek foreign talent," she says. "Americans, with few exceptions, are not even tolerated here. One well-known woman performer sang a whole week at the Empire and she was hooted and 'boo-hoed' at by the men in the gallery every night and she never got a hand. She was taken off at the end of the week and she afterward managed to build herself up at the second class halls."

"No effort is made by the managers to stop hisses, groans and yells. The gallery's denizens pay sixpence for a seat and they make or break an artist. They have not hesitated at me because I am very careful to give them just what they want, neither more nor less, so I succeed. I detest the public here, however, with all my heart."

IN OTHER CITIES.

JERSEY CITY.

Donnelly and Girard and their clever big co. opened at the Academy of Music 10-15. In The Rainmakers to good patronage. The performance is a continuation of hot stuff and the specialists are of the best. Henry Donnelly and Edouard Girard do plenty of good work, but they do not try to do it all. There is Charles J. Kess and his wife (Mabel Fenton) in travesties on popular plays. The act is legitimate and meets with much applause. Inno Fox, the comic conjurer, devotes twenty minutes to mystifying sleight-of-hand tricks, interspersed with a little comedy. Gus and Max Rogers, two very funny and up-to-date Dutch comedians; Nellie Lynch and Grace Langley, who know how to sing and dance, and a good chorus. The Electric Army, the closing specialty by the entire co., was a fine spectacle, each member being covered with a number of small, different-colored electric lights, which are turned on and off during the rendering of the song, producing a very pretty effect. Shaft No. 217-22. In a Big City 24-29.

Primrose and West's Minstrels made a fine appearance while in parade here 19. The co. began three nights at the Music Theatre, Hoboken, 10-12, and came over to our burg while out parading. Three good bands, neatly uniformed, and a drum major who knows how to handle a baton, created much favorable comment. The co. did a grand business during the engagement, S. R. C. being out at each performance. The show is worthy the name of P. and W.

Representative William Black, of the Lyric Theatre, Hoboken, was formerly general manager of Primrose and West's Minstrels. Billy and his former managers had a good "Aud Lang Syne" time of it while the co. played Hoboken.

Springer and Welty's Black Crook co. had a hard time to get out of town at the conclusion of the engagement at the Academy of Music 8. Mattie Smith and May O'Day, two of the corpses, refused to allow the scenery or properties of the co. to be removed until they got their salary.

Jersey City Elks has appointed the committee for the annual benefit. Your correspondent is chairman, assisted by John A. Kapp, Oscar E. Kreig, Christie McCabe and Enoch J. Smith.

John World, who played Greppo, and Louise Montrose, who appeared as Caroline in Springer and Welty's Black Crook production, closed their engagement with that co. when they left this city 8. Mr. World and Miss Montrose have formed a partnership to do specialties. As they are clever people they should meet with success. Sylvester Warren, who played the part of Herzog and managed the stage, also severed his connection with the co. same date.

The local lodge of Elks had two theatre parties 10-15. The first one occurred at the Academy of Music 11, when a visit was paid as a compliment to Brother Inno Fox, the magician. The second one took place at the Bon Ton Theatre 14, when all the boxes were filled and a hearty reception given Brother John W. Kelly, the Rolling Mill George.

Manager George Hartz, of the Lyric Theatre, Hoboken, bought a lot of candy, and sent it down to the children in the boxes at the matinee 12. This is a usual occurrence at this house and the children expect it.

Professor Inno Fox, the magician, has signed to play the Keith circuit when his season with Donnelly and Girard closes May 4.

Harry Booker, of this city, formerly of The Stowaway co., is doing advance work for Rush City.

The Jersey City Club gave a stag 11 to a fine attendance.

The Palma Club will hold a ladies' night 14. A big bill has been secured.

The Academy of Music is now an up-to-date institution. It is equipped with an electric light apparatus, which is used to illuminate the stage. It takes the place of gas light, on which the stage has heretofore had to rely. The electric light wires are controlled at the prompt desk, and by manipulating levers a person can turn on the footlights or any row of border lights. The new method adds greatly to the brilliancy of the scenery and gorgeous effects of the stage settings.

Manager George Hartz, of the Lyric Theatre, Hoboken, received a telegram 12 from his brother, Gus Hartz, of the Grand Opera House, New York, announcing the death of the infant daughter of M. and Mrs. Gus Hartz. John E. Langabee, stage machinist of the Academy of Music, made a flying trip to Pittsburgh 12-15, where he was the guest of William Broderick, of Henderson's Snubbed co.

KANSAS CITY.

The management of the Coates Opera House has afforded its patrons an opportunity of enjoying the work of two of the best romantic actors on the road during the last week. Alexander Salvini played a short engagement of three nights 8-9. His performance in The Guardsmen, Hamlet and Ruy Blas, and crowded the house at each performance. The engagement was an enjoyable one, as each piece was splendidly acted, handsomely mounted and presented with that force and spirit which has always characterized the work of this sterling young actor. His portrayal of Hamlet was different from any previously seen here, but made a strong impression and afforded the audience new views of the character.

The engagement of James O'Neill, week of 10, opened auspiciously with a fine performance of his well-known production of Monte Cristo, which he played with the same fire and magnetism that he has accustomed his audiences to expect. Virginia was presented on Tuesday night and drew a large audience, and during the week The Courier of Lyons and Hamlet will also be presented for the first time here by him. His leading lady, Florence Rockwell, while a girl in years, has broadened in her co-reception of emotional characters, since her last appearance here, and made a decidedly favorable impression in the various roles she undertook. The co. also included Wm. Pascoe, Hallett Thompson and others.

Fanny Rice pleased good-sized audiences at the Grand Opera House 7-15, presenting for the first time her new piece, N. W. at the French Ball, which gave her ample opportunity of displaying her various and pleasing talents. She is a clever actress, and always succeeds in pleasing her audiences. The co. is fair. 8 Bells 16-22.

Delmonico's at Six was presented at the Ninth Street Opera House 9-15, and drew fairly. Ollie Evans appeared in the leading role, and George F. Hall made a strong character of the tramp part. Dan Sully 16-22.

Richard Mansfield will appear at the Auditorium next week in a varied repertoire.

A co. bearing the name of A. Y. Pearson is playing this week at the Gullies, presenting a repertoire including The White Squadron, The Land of the Midnight Sun, and The Police Patrol, and is drawing fairly at popular prices.

FRANK B. WILCOX.

GALVESTON.

The Jules Grau Opera co. closed its stay at the Grand 6 with a capable rendition of Fra Diavolo. The engagement lasted over a week, and was a big success in every way. While this organization has ever been one of each season's favorites, each succeeding visit strengthens its popularity, and it was with genuine regret that its many friends saw the engagement terminate. The Misses Randall, Leslie and Arnold and Messrs. Frear, Martin and Dunbar firmly established themselves, and can be sure of a hearty reception at all times.

Herrmann the Great drew good houses 7, 8, and mystified his auditors, as usual. Madame Herrmann's dances have been considerably elaborated and were the most enjoyable feature of the entertainment. Robert G. Ingersoll delivered his famous lecture on "Liberty of Man, Woman and Child" to an audience that filled every part of the theatre. The distinguished lecturer was listened to with the closest attention, and was frequently interrupted by demonstrative applause.

Vita and Webster in A Brocny Time attracted a very fair Sunday night crowd who seemed well pleased with the performance, which was quite on a par with former presentations, and contained some new and clever specialties. Next week, Friends and Edwin Terry, the latter presenting tragedy at popular prices.

The Grau Opera co. remained in town several days after the conclusion of its engagement, and enjoyed a much needed rest. All the members attended the Herrmann performance and the Ingersoll lecture as guests of the management.

The publishers of the Grand programme should employ a proof reader. The typographical errors and other inaccuracies therein are enough to make a school infant weep.

Negotiations are pending, looking to a return visit of the Grau co. at an early date, the local management having offered a good price for the purchase of other time of the co.

C. N. RHODES.

PROVIDENCE.

The Shop Girl played a half week's engagement at the Providence Opera House 10-12 and enjoyed good patronage. It is a lively musical farce and goes with a snap. Violet Lloyd made a pleasing impression in the title role and her song "Louisiana Low" with calcium effects was endorsed by the audience. William Gillette in Too Much Johnson opened 13 for the balance of the week and duplicated the success achieved on former visits. Lillian Russell in repertoire 17-19 at advanced prices. Rice's 1402 20-22.

Those two inimitable comedians Ward and Vokes took the city by storm 10-15, when they appeared at Keith's Opera House in their mirth-provoking farce, A Run on the Bank. The theatre was filled at every performance and better pleased audiences are seldom seen. The co. is a large one and each member contributes something pleasing, either songs, dances or bright sayings. Ward and Vokes kept the audience in constant laughter and their clever specialties were applauded again and again. They are among the best that visit Providence.

The Garrick Burlesque co. in Trilby is underlined at Keith's for 17-22, and will be one of the most pretentious productions ever seen in this city at popular prices. The demand for seats began early this week and the indications are that the engagement will be an exceptionally large one.

Kate Dallas and her co. returned to Lothrop's Opera House 10 and presented Old Glory during the week to good-sized audiences. It was well staged and admirably acted. The Pride of Kildare 17-22.

Another large audience assembled at Infantry Hall 12 to welcome that superb musical organization, the Boston Symphony Orchestra at its fourth concert. Lillian Blauvelt was expected as the soloist, but illness prevented her keeping the engagement, and by consent of Mr. Dvorak, Fritz Gadski, of the German Grand Opera co., filled the vacancy and rendered "Elizabeth's Greeting" from Tannhauser and "Agatha's Prayer," an aria from Weber's Der Freischuetz.

Through the efforts of William H. Wing the music-lovers of our city had the opportunity of hearing the phenomenal vocal soloist, this city at popular prices. Her wonderful singing fairly electrified the large audience. Assisting the star were Georgiella Lay, pianist, and Maximilian Dick, violinist.

Zara De L'Orme of The Shop Girl co., who has diamonds in her teeth, is getting an abundance of free advertising. For fear she might be overlooked, she has had her papers said to appear in the last act and wears light-colored tights.

The Arion Club, through its director, Dr. Jules Jordan, has received an invitation from Madame Nordica and Mr. Grau to sing in Verdi's Requiem or in The Redemption, accompanied by the Abbey and Grau Orchestra, at Boston in March. The matter is now under consideration.

Ellen Beach Vaw was tendered a reception at the home of Mrs. F. P. Capron 12, at which a large number of the leading society people were present. Reeves' Orchestra furnished the music.

Sam A. Evans, formerly of Lothrop's stock co., joined the Special Delivery co. at Portland, Me., 10. In Old Kentucky comes to Keith's 24-29.

Edie Pearl of the Human Hearts co., who, owing to the illness of her son, Edwin Smedley, was obliged to leave the co. for ten days, left here 10 to join her co. in New York. The little fellow recovered sufficiently to accompany her.

HOWARD C. RIPLEY.

LOUISVILLE.

The Irving-Terry engagement 7, 8, at the Auditorium was the amusement event of the season. The immense Auditorium was crowded upon the occasion of both performances, and it was a representative Kentucky gathering, warmly and most enthusiastically the efforts of the distinguished artists, who upon the occasion mentioned made their first appearance in Louisville. The Merchant of Venice, Nance Oldfield and The Bells were the attractions presented. Miss Terry scored her greatest success in Nance Oldfield, Irving making the best impression in The Bells. In response to a curtain call Mr. Terry took occasion to express his thanks for the enthusiastic greeting given himself and companions, incidentally saying some nice things about the South, a section of the country which he is now visiting for the first time.

Week commencing 10 Alabama, with Clement Rain-bird, Frank C. Lane, George Miller, Ethel Irving and other first-class people in the cast, was presented at the Grand Opera House. Large audiences evidenced genuine appreciation of the play. It was excellently staged by Manager James R. Camp, and it is questionable if there was ever a better rendition in this city. Slaves of Gold 16.

Walter Sanford's Struggle of Life occupied stage at the Avenue 9-15. The play is a familiar one here, and its sensational features gave genuine pleasure to the large audiences in attendance. Gloriana 16 for a week. At the Temple Theatre are Mr. and Mrs. Russ Whytal in Fair Virginia 13-15. Robert Mantell 17 for three nights.

At the Buckingham the St. Felix Sisters' Burlesque and Specialty co. offered a first-class variety entertainment. The engagement closed 15 when the Two Old Croonies co. opened for a week.

The Kurkamp Military Concerts at the Temple Theatre have been highly commended, and Director Kurkamp has presented his patrons with most excellent programmes, made up of popular selections.

Robert Haight, formerly with Keene and other well-known players, who has temporarily retired from the stage, appeared in My Lord in Liverty with an amateur cast for a worthy cause. Haight has commanded the R. S. Brown, formerly of the theatrical managerial firm of Brown and Reilly, made his appearance upon that street 11, after a confinement of six weeks in his room, caused by a broken leg.

William Stafford, the leading man of The Struggle of Life co., in William Schmitt of this city, who several years ago started as a star, appearing in tragic roles. Mr. Stafford is making quite a reputation as a leading stock actor, and may yet realize his ambition to become a star in Shakespearean parts.

No matinee was given at the Auditorium during the Irving-Terry engagement, although it seems that while the demand for seats for the night performances was sufficient to test the capacity of the house, there was not enough inducement in the matinee announcement to cause the sale of the required number of seats before Mr. Irving would permit the performance to be given.

There was some caustic criticism from the Louisville public in this connection directed entirely towards the Irving management. Manager Daniel Quill, of the Auditorium, is in no way responsible for the cancellation of the matinee engagement.

CHARLES D. CLARK.

ST. PAUL.

At the Metropolitan Opera House Charles Frohman's excellent co. presented Charley's Aunt 9-15, opening to good houses and appreciative audiences who thoroughly enjoyed the performance and heartily applauded the actors. Joseph Allen is a comedian of unusual ability, and in the part of Stephen Spettigue was irresistibly funny. Arthur Larkin's impersonation of Charley's Aunt is inimitable and he decidedly won the merited applause accorded him. Grace Thorne Coulter was excellent in the role of Donna Lucia and carried the part most gracefully. Estelle Sprague, J. W. Cope, Addison Pitt and Raymond Capp well sustained their respective roles. The John Stapleton co. in The Wife, etc., 16-22.

At Little's Grand Opera House Sousa's Concert Band gave two concerts Thursday afternoon and evening 6. It was an enjoyable musical treat to St. Paul theatre-goers and drew a very large attendance at both performances that ended every number. John Philip Sousa is really a great conductor, and he received a most complimentary reception. Arthur Prior gave a trombone solo that was a revelation in the possibilities of the instrument. Mr. Prior won great favor and was recalled repeatedly. Myrtle French sang a couple of songs in a sweet, clear voice, evincing a well-trained soprano that gives promise of a future. Carrie Duke in a charming and very clever violinist. She made a hit and was accorded very flattering encores. The concert was an artistic and pecuniary success. Friday evening 7 the Grand was crowded by a brilliant and fashionable audience, representative of the society people of St. Paul, to witness the presentation of Augustin Dely's comedy, A Night Off, produced under the direction of Ben Johnson, supported by very clever local talent. The comedy was played in a smooth, even and highly creditable manner, by a well-balanced cast. The performance was enjoyable throughout and the actors well merited the demonstrative applause accorded them. Ben Johnson was excellent in the role of Marcus Brutus Snap. He cleverly played the part and evidenced his ability to establish a reputation as a comedian. Mary T. Sturgis was decidedly good as Mrs. Babbitt. Adah Hawkins was delightful as Susan; Mabel

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Horn as Nishe, Amy Horn as Angelica, and Flossie Messer as Maria admirably sustained their roles. Harry Davis as Dr. Damask, John D. Miller as Prof. Babbitt, Robert Hase as Jack Mulberry, J. D. Denegue as Lord Mulberry did excellent work. The performance proved an artistic success. The play was finely staged, especially in the second act, Manager Kings-bury designed and presented a beautiful and perfect stage picture that was very taking. Charles T. Ellis in his new German-Irish comedy-drama, The Alsatian, which was given its initial production in this city 9-15. It opened to full houses, and the audiences were delighted with the performance. Mr. Ellis is very pleasing and interesting in the title role, and plays it well. He is gifted with a melodious voice, and was required to repeat his songs by an enthusiastic audience. Clara Moore is very clever in the part of Judy O'Callahan and met with favor. Carrie Erizer was very entertaining in the character of Bridget and the excellent specialties she introduced. Frank Girard, William F. Carroll, Thomas Grady and Mabel Gardner did excellent work in their respective parts. Little Mattie Greer is very clever in the character of Master Roy O'Moore. The performance gave general satisfaction. A White Rat co. 16-22. GEORGE H. COLGRAVE.

DETROIT.

One of the most delightful and thoroughly enjoyable theatrical engagements which we have had in Detroit this season occurred when Faddenhead Wilson occupied the stage of the Detroit Opera House 6-8 and won our hearts for all time to come. Frank Mayo has simply taken Mark Twain's story of Missouri life for an outline or foundation, and from it has evolved a creation as quaint, original and striking as anything on the stage to-day. Poor old Fudd head, how we do sympathize with him through his long weary waiting of twenty years for success, and rejoice that his belief in these despised "thumb things" is at last vindicated. A more lovable stage character could scarcely have been conceived. We have for him just that touch of pity which bears a close relationship to another feeling, and he is blessed with that worldliness and common sense which is kindly toward all, which usually go together. He might be all this, however, and not gain the strong hold he has had on our affections but we succumbed entirely to the quaint and genial humor of the philosopher of Dawson's Landing. We think the cynic who would not appreciate Faddenhead Wilson ought to be placed in the same category as he to whom music has no charms. Aside from the portrayal of this character, which Frank Mayo gives in a masterful manner, the play presents an interesting and picturesque study of Southern life before the war, and Mayo has been careful to surround himself with a co. which can bring the different types and characters prominently before us. About the best work is done by Eleanor Moretti in the part of Rosy, Frank Campan as Tom Driscoll, Miss Grahame as Kow, and Newton Chisnell as Sheriff Blake, although the entire cast is a very strong one. During the three-night engagement the house was crowded at every performance, and the manifestations of appreciation which culminate in vociferous applause and certain calls were numerous.

Mrs. Potter and Mr. Bellew opened at the Detroit Monday evening, 10, in Charlotte Corday. The play itself, dealing with one of the most "revolving" characters of the Reign of Terror, Marat, and the historical fact of his meeting his death at the hands of the young girl, Charlotte Corday, is certainly gruesome in its subject. This quality is intensified by the manner in which Mr. Bellew brings out the absolute wickedness of Marat's character. Those to whom the art which can give a perfect delineation of a despicable character is all will be more than satisfied with Mr. Bellew's Marat, and find in it something to intensely admire. In its way it is perfect. As a lesson in history the play would be scarcely reliable on all points, but as a dramatic work it is clever. Mrs. Potter takes the part of the people's avenger in a remarkably impressive manner, and shows in her acting a decided advancement. Many of the other characters of the play are also very well sustained by different members of the co., especially Mr. Post, Mr. Chanfrau, and Mr. Warr-n. The same bill was presented on Tuesday evening and at the Wednesday matinee.

On Wednesday evening She Stoops to Conquer was given, in which Mrs. Potter as Kate Hardcastle is delightful. Mr. Bellew's Charles Marlow is a most praiseworthy effort. A more widely different character from that in which he was seen on the two preceding evenings could scarcely have been chosen, and the manner in which he acted both roles proves him to be a versatile and artistic actor, and places him in the very first ranks. Mr. Ward carried off some of the honors as Tony Lumpkin, and the other members of the co. acquitted themselves admirably.

Cissy Fitzgerald in The Foundling will open 13 at the Detroit, and will continue the attraction for the remainder of the week.

At the Lyceum John W. Isham's Octoroons is furnishing an exceedingly interesting and varied programme of specialties (9-15) which is amusing large audiences at every performance. Next week, Myles Aron.

At Whitney's The White Squadron is the current attraction (9-15) and will be followed by South Before the War.

A burlesque co. entitled Sam T. Jack's Adamless Eden, is occupying the stage of the Empire (9-15). Peck's Bad Boy follows.

Uncle Tom's Cabin is being acted by the stock co. at the Capitol Square this week. The specialties are being furnished by Ernie Veronesi, male impersonator, and Cardon and Platte, French and English duettists.

KIMBALL.

OMAHA.

James O'Neill in Virginia and Monte Cristo played at Boyd's Theatre 6-8 to three discriminating and paying houses. It is a matter of satisfaction that the legitimate rises supreme to the farce-comedy so prevalent this season. Mr. O'Neill cannot be too highly commended for his artistic presentation of his dramas.

Joe Casthorn 9-15 was irresistibly funny. Anna Buckley as Tilly Sloum was the captivating card, drawing great houses every night. All the artists in this co. are above the average.

Gus Heege 17-19; Alexander Salvini 20-22; Eight Bells 23-26; Morrison in Faust 27-29.

The return engagement of Daniel Sully at the beautiful Creighton was most successful. The engagement Daddy Nolan is not as good a play as The Bachelor's Wives, but Sully is a drawing card for high and low. John Dillon 16-19; The Vendetta 23-29.

CHARLESTON.

Robert Downing and Eugenia Blair in The Gladiator 7, 8 to light business. The second night's performance had to be abandoned on account of the unusually wet weather.

General Rosser, of Charlottesville, Va., lectured 11 on the "Confederate Battlefields" for the benefit of the Jefferson Davis Home Fund. The speaker was introduced by General Wade Hampton, and the presence of two such distinguished veterans was sufficient to fill the Academy.

MINNEAPOLIS.

At the Metropolitan Opera House the John Stapleton co. gave The Wife and Americans Abroad 9-15, opening in the former to a fair-sized but appreciative audience. The co. was exceptionally well-balanced and

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gave one of the most enjoyable performances seen here this season. Paul Milmore as John Rutherford made a decided hit. The piece was handsomely staged. Charley's Aunt 16-22.

At the Bijou Opera House Joseph Hart, who has a host of friends here, presented his new farce, A Gay Old Boy, 9 to two very large houses. Mr. Hart has surrounded himself with a very clever lot of entertainers, notable among whom are his charming wife, Carrie De Mar, Sidney Topp and Al Leach, whose efforts to please were unremitting and eminently successful. The applause was frequent and enthusiastic. The A satian 16-22.

The Sanford Dodge Dramatic co. will present Damon and Pythias at the Bijou on Washington's Birthday under the auspices of the Knights of Pythias. F. C. CAMPBELL.

TOLEDO.

In the Queen of Laars, with which Minnie Madden Fiske opened her engagement at the Valentine 6-8, the talented actress has a play that brings to view her great versatility, her ability at once for the highest type of comedy, the most moving of emotional feeling, and for tragedy itself. In Ibsen's A Doll's House she is the ideal Nora. In her own one-act tragedy, A Light From St. Agnes, she uniquely demonstrates both her gift as a writer of plays and her strength in still another personation. Thoroughly different from anything that has preceded it on the stage. The evening houses were good and the matinee one of the largest of the season. Cissy Fitzgerald danced and winked herself into favor 10-12. The Foundling was rather broad to suit a good many, and business was only fairly good.

The White Squadron filled its annual engagement at the People's 8-8 to half houses, but the popular Black Crook, which opened a four nights' engagement 9, turned about as many away as were able to gain admittance, and business continued good for the balance of the engagement.

The Milk White Flag comes to the Valentine 20-22, followed by Peter Danial 23-25 and 27-29.

At the People's The Span of Life opens 16 for one week.

Mrs. Fiske and co. were very busy while here rehearsing Dumas' La Femme de Claude, which has never been done in English. It was originally played by Mrs. Fiske under the name of C. Corinne.

Manager Roda, of the Valentine, leaves for New York to-night on business connected with the house.

Walter Turner, ahead of Charley's Aunt, is in the city in the interest of his co.

Maggie Fielding, of The Foundling co., was a resident of this city a good many years ago.

S. Miller Kent, of The Foundling, and Johnstone Bennett are contemplating a starring tour next season.

C. L. Ingram and several other prominent capitalists of Buffalo, accompanied by their architect, will be in the city soon to look over the Valentine for the purpose of building a house similar to it in that city.

Horace Vinton's co. are playing the last week of their long engagement at the Auditorium. They are presenting the Ticket-of-Leave Man and Led Astray. The house will again next week be given over to variety, Fields and Hanson's big co. being booked.

C. M. ENOS.

INDIANAPOLIS.

It is seldom that the patrons of the Grand are of one mind in making up the verdict as in the case of Richard Mansfield, who with his excellent co. appeared in A Parisian Romance 7. This and the presentation of Prince Karl and The Story of Rodan, the Student, which followed filled the house each night with an appreciative audience. The entire co. is good, and deserve the liberal patronage they received.

Edward Harrigan began a three-nights' engagement at the Grand 10, presenting Old Lavender and My Son Dan. The business has been medium; the co. was good.

James J. Corbett will play at the Grand 14, 15 in The Naval Cadet.

Tompkins' Black Crook co. played to almost the capacity of the English 7, 8 at popular prices. The play was nicely costumed and the ballets were well executed.

Thomas Q. Seabrooke in The Speculator at the English 10-13 played to excellent houses. It is needless to say that Seabrooke more than fulfilled the sanguine expectations of his friends here.

Mrs. Potter and Mr. Bellew are at the English 13-15 playing Charlotte Corday and Camille.

The Washburn Sisters began the bill for the week. The Fire Patrol opened at the Park for a three nights' engagement 16.

The American Vaudeville co. and Oia Hayden opened at the Park 13 for a three nights' engagement. Little Miss Nugget will be the bill at the Park for the week beginning 17, presented by Herbert Hawthorne, Leola Mitchell, and the old favorite, Charlie A. Loder.

At the Empire The White Rat appeared 10-12; the business was medium.

Manager Fennessy announces that he will not sever his connection with the Empire, but will surrender the management to Messrs. Brady and Baker of the Brady and Garwood circuit. Mr. Fennessy also announces that he will extend his interests in Indiana, and will build a play house in Anderson during the coming season. CHARLES F. KENNEDY.

CORRESPONDENCE.

ALABAMA.

ANNISTON.—Noble Street Theatre (R. St. John, manager): Lillian Lewis presented Cleopatra to the largest audience of the season 6. While the play was well staged and the scenic effects fine, the co. did not come up to expectations. Miss Lewis is an honorary member of the Anniston Rifles and the co. honored her by turning out in full uniform. The house was very tastefully decorated in the Rifles' colors. Coming: The Black Crook 28.

TUSCALOOSA.—Academy of Music (Brady and Miller, managers): Dark 8-15.

BIRMINGHAM.—Morris Opera House (Jacob Stern, manager): Dick P. Sutton's co. 10; audience large; performance poor. Frank Jones in Our Country Cousin 13.

TALLADEGA.—Chambers' Opera House (George W. Chambers, manager): House dark 10-15.

ARKANSAS.

PORT SMITH.—Grand Opera House (J. C. Martin, manager): Sharply Lyceum Theatre co. five nights of the week in repertoire to crowded houses. Alf and Bob Taylor 5 to the capacity of the house. Item: While in this city Mr. Salvini visited the United States jail, and cheerfully paid a dollar to have a look at the noted desperado, Cherokee Bill. The jail is a point of great interest to all the theatrical co. which visit this city, and Cherokee usually demands 25 cents before he will leave his cell, but finding Mr. Salvini had advanced prices, Cherokee did the same.

HELENA.—Grand Opera House (Newman and Ehrman, managers): Alf and Bob Taylor in Yankee Doodle and Dixie 3; crowded house; audience pleased. Tornado 15.

CALIFORNIA.

STOCKTON.—Yosemite Theatre (Adams and Newell, managers): Corinne 1 to a packed house. Marie Wainwright was enthusiastically received 3; good business. Thomas Keene 7; Patience by local Euphonic Opera Society, 12 13. The Orpheum co. of San Francisco 24-25. Avon Theatre (James J. Lant, manager): Grace Planted 18.

SAN DIEGO.—Fisher Opera House (John C. Fisher, manager): J. M. Dodge's benefit packed the house 4. Paderewski was greeted by a well filled house at advanced prices 6. Sousa's Band 23. Tilly 26, 27.

OAKLAND.—Macdonough Theatre (Charles E. Cook, manager): In Old Kentucky 3-5 and matinee to good business. Louis James and co. opened 6-8 in Macbeth and Othello, with Rogers and Juliet matinee to excellent business. Coming: Corinne. Oakland Theatre (J. J. Collins, manager): Waldron's Stock co. in A Trip to the Circus week commencing 3. Jennie Calf and Andy Waldron made hits. Coming: Down the Slope.

SAN JOSE.—Hall's Auditorium (L. Henry, manager): In Old Kentucky 6 to a crowded house. Corinne 17, Tilly, return date March 2. Conservatory of Music (L. F. King, director): House dark. Item: Manager J. H. Davis, of In Old Kentucky, reports business phenomenal.

LOS ANGELES.—Theatre (H. C. Wyatt, manager): Paderewski entertained good audiences 7, 8. Charles E. Schilling's Minstrels 10, 11; Frederick Warde 17. Burbank Theatre (Fred A. Cooper, manager): Milton and Dottie Nobles in A Man of the People closed their engagement 9. May Nannery and the Dailey Stock co. in Queen 9. Sousa's Band 22, 23 at Hazard's Pavilion.

COLORADO.

COLORADO SPRINGS.—Opera House (S. N. Nye, manager): Fanny Rice in Nancy at the French Ball 4; Anna Eva Fay's return engagement 5, 6.

PUEBLO.—Grand Opera House (S. N. Nye, manager): Fanny Rice 5 in At the French Ball to a large and well-pleased audience. Extra Kendall 8 in A Pair of Kids to good business.

GRAND JUNCTION.—Opera House (W. A. Heaton, manager): Bowen and Young's Minstrels 13.

GRAND JUNCTION.—Park Opera House (Edwin A. Haskell, manager): Kitzmiller, hypnotist, 10; Effie Elster in Camille 12; Tilly 14.

ASPEN.—Whitaker Grand Opera House (J. J. Ryan, manager): The Defaulter Jan. 29 to a good house; performance good. Effie Elster 13. Tilly 14. Item: Aspen Lodge No. 224, R. P. O. E., will go to Leadville 19-20 on a special train Feb. 14, and return the next day. They go to celebrate Elks day at the Leadville ice palace. The K. of P. Brigade Band of eighteen pieces will accompany the excursion.

CONNECTICUT.

NEW HAVEN.—Hyperion Theatre (G. B. Russell, manager): Rice's Little Christopher 7 was fully appreciated by a crowded house. Shadows of a Great City by an excellent co., including William Beach, E. R. Tilton and Annie Ward, drew a large and well-pleased audience 11. Stuart Robinson 13; Shop Girl 15.

GRAND OPERA HOUSE.—G. B. Russell, manager: M. R. Leavitt's Spider and Fly appeared 6-8 to a series of disappointed houses. Dan McCarthy in a revival of The Cruelken Lawn and a new feature in the shape of a band and orchestra to good business 10-12. Coon Hollow 13-15. Item: Edward Leland, a member of Little Christopher co., hired a room at a private house during his stay here, and when he returned from the theatre he found his grip opened and \$84 gone.

BRIDGEPORT.—Park City Theatre (Parsons and Jennings, managers): Little Christopher, with Theresa Vaughn in the title role, was presented 8 to excellent business. Standing room was hard to find. Wilbur Opera co., headed by Elvorne Mortimer (who joined the co. in this city in 1893), had remarkably large business 10-15 in spite of bad weather. Vocally the organization is degenerating, particularly in chorus work. The Gay Parisians 17; Hoyt's A Contented Woman 18, with Caroline Miskel; Rhea's return date in Nell Gwynne 21; The Fatal Card 22; Bridgford Lodge of Elks' Minstrels 24; Margaret Mather 25; Garrick Burlesque co. in Thrill 28; Vale's Devil's Auction 29; May Irwin in The Widow Jones March 5; Ward and Vokes 6; Rice's 1402 (return date) 7; Primrose and West 10; Donnelly and Girard 13. The Auditorium (Parsons and Jennings, managers): The Theatrical Mechanics' Association chose a good medium for a benefit in Coon Hollow 10-12 and their treasury is therefore considerably augmented. Pat Reilly and Madge Ellis headed the vaudeville bill 13-15 and did well, considering strong counter attractions. Leavitt's Greater Spider and Fly (return date) 17-19; On Erin's Shores 20-21; The Cotton King (return date) 22; Old Rule, Tilly 24, 25; local Co. K. Connecticut National Guards in The Spy 26, 27. The Tornado 28, 29; Gregory's Humpty Dumpty March 24. Item: Nothing shows satisfied success among the visiting co. as does the continued and increasing bookings of return dates.

HARTFORD.—Proctor's Opera House (F. W. Lloyd): A good-sized audience greeted Ramey Fagan and Sam Ryan 6 in their new musical comedy, Paradise Alley. Coon Hollow 7, 8, was well received. Stuart Robinson and an excellent co., Mrs. Ponderbury's Past 10 pleased a large audience. Caroline Miskel Hoyt 11, 12, as the bright particular star in A Contented Woman received hearty applause from an audience that packed the house both evenings. Shadows of a Great City 13; Shop Girl 14; Dan McCarthy 15; Rice's 1402 17. Item: Bruce Edwards, dramatic editor of the Hartford Post, who accompanied the Governor's Guards as "war correspondent" on their trip to Atlanta last fall, delivered an interesting lecture at Foot Guard Hall 12 in which he depicted the beauties of the new South and the Exposition. R. F. Proctor's lease of Proctor's Opera House expires next June, and he has decided not to renew it. It is possible that Manager Jennings, of Bridgeport, will lease it and install Col. E. M. Graves as local manager. Manager Lloyd, who has been at the helm during the Proctor regime, in case a change is made will retire with the best wishes of the local newspaper fraternity with whom his dealings have always been of the most cordial nature. Person's new theatre is rapidly approaching completion, and Manager Parsons says the house will open the latter part of March.

WATERBURY.—Jacques Opera House (Jean Jacques, manager): Paradise Alley attracted a large audience 7. Some of the specialties introduced were very good, but the comedy did not meet with much favor. Minnie Palmer in The School Girl appeared before a fair-sized audience 10. With the exception of

William Gillas Professor Gainsbury the supporting co. was very satisfactory. One of the bravest delighted a large audience 11. The special scenery was realistic and the co. a strong one. The Shadows of a Great City attracted a large audience 12. A Contented Woman 13; Cruelken Lawn 14; Tilly 15; Lizzie Evans 17, 18.

NORWICH.—Broadway Theatre (Dodge and Harrison, managers): The Parada, a fine spectacular performance, opened 8 for a week under the auspices of the V. M. C. A. The various marches and dances illustrating various nations were given with fine effect by 200 of the prettiest young ladies and children in the town; patronage large throughout the week. Caroline Miskel Hoyt in A Contented Woman 20; The Fatal Card 21. Item: BREED-OPERA HOUSE (John L. Jackson, manager): Rice and Burton in McDoodle and Poodle drew a large house 10. Early Birds 15.

NEW BRITAIN.—Rusby Lyceum (Gilbert and Lynch, managers): The Fatal Card played to capacity of house and gave best of satisfaction. Hoyt's A Contented Woman literally packed the house 10 and Stuart Robinson followed 12 to good business. Rhea in Nell Gwynne 18; Rising Generation 22. Mr. Robson's business suffered somewhat on account of advanced prices. This town will stand an advance only in very exceptional cases. Opera House (John Hanna, manager): Dark this week.

NEW LONDON.—Lyceum Theatre (Ita W. Jackson, manager): Rice and Burton 11 gave entire satisfaction to a fair audience. The specialty business was good. 102 15; A Contented Woman 19; Standard Opera Booth co. 21, 22.

WILLIAMANTIC.—Loomer's Opera House (John H. Gray, manager): Sewing the Wind 4 to a large and fashionable audience. Tornado 21.

PUTNAM.—Union Opera House (George E. Shaw, manager): Sawtelle Dramatic co. to a large and delighted audience.

DANBURY.—Taylor's Opera House (F. A. Shear, manager): Trip to Chinatown 7; fashionable audience; receipts, \$800. Dan McCarthy in Cruelken Lawn 13; Palmer's Tilly co. 14; large advance sale. The Cotton King 19.

TORRINGTON.—Opera House (F. R. Matthews, manager): One of the bravest 12 to fair house. Old Rule Tanner 20. William McNulty's co. 20-24.

BRISTOL.—Opera House (C. F. Michaels, manager): House occupied by local lodge K. of P. for their Pythian Carnival 10-16. Coon Hollow 19.

MIDDLETOWN.—The Middlesex (Middlesex Assurance Co., managers): William Barry 3; Vale's Devil's Auction 27. Item: McDONOUGH (J. C. Southmayd, manager): Jolly Old Chums co. amused good-sized audiences 6-8. Uncle Hyam co. with a good band to fair business 10-12. Minnie Seward in repertoire 12-22.

PUTNAM.—Opera House (George E. Shaw, manager): The Settable Dramatic co. 3-9 played to very successful business. Raymon Moore in Tuxedo March 14.

SOUTH NORWALK.—Hoyt's Opera House (I. M. Hoyt, manager): House dark 5-12.

WINSTED.—Opera House (J. E. Spaulding, manager): Lawrence Seward co. 10-15; Andrew J. Seymour, magician, 16; Old Rule Tanner 18.

DELAWARE.

WILMINGTON.—Grand Opera House (Jesse K. Raylis, manager): Olga Netherole presented Denise 11; large audience and excellent performance. The County Fair 15; Bridget Alley 19, 20; Bonnie Scotland 21; McCarthy's Minstrels 24; The Star Gazer 28; The Country Circus 29. Item: Theatre (John Dougherty, manager): My Uncle 6-8 to fair business. London Belles 13-15; Noss Jollity co. 17-19. Item: Mrs. Judae Ray gave a violet tea in honor of Olga Netherole on the afternoon of 11.

FLORIDA.

PENSACOLA.—Opera House (J. M. Coe, manager): Scenes and Songs of the Confederacy 10 was presented by amateur talent for a benefit and packed the house. Dark 10-15.

KEY WEST.—San Carlos Opera House (O. Charles Ball, manager): Gorton's Minstrels opened their new house Jan. 28 for two nights to crowded houses. This is the first attraction of the season and they were well satisfied with their business.

JACKSONVILLE.—Park Opera House (J. D. Burbridge, manager): Robert Downing 4, supported by Eugenia Blair and a strong co. presented The Gladiator to a large and fashionable audience. Gorton's Minstrels played a return date 7, including matinee; at reduced prices, to excellent business. The entire programme is clean and neat and above the average. A Rowery Girl 14.

GEORGIA.

SAVANNAH.—Savannah Theatre (J. C. Shaw, manager): Robert Downing, supported by Eugenia Blair and a fair co., gave three performances 5, 6, consisting of The Gladiator, The French Marriage and Loggans (light business, owing to the inclemency of the weather. Henry Kolker and Maude Ream Stover deserve special praise for their excellent acting. Mr. Downing, Miss Blair, Mr. Kolker and Miss Stover responded to several curtain calls. Sherwood Concert and Operatic co. 7 in Faust to a large and cultured audience. Misses Osborne and Crawford and Messrs. Hannah and Dietrich received numerous scores for their excellent singing. "Punch" Robertson and a fair co. 10-12 with matinee in The Midnight Bell; A Woman's Revenge, The Gold King, Polly and I, Myrtle Ferns, and Crimes of a Big City at popular prices to S. R. O. Co. and performance gave general satisfaction. A Rowery Girl 13; Mabel Paige in repertoire 17-22.

ALBANY.—Grand Opera House (Winters and Rosenthal, managers): The Sherwood Operatic Concert co. entertained a fair-sized audience 6; performance highly pleasing. Gorton's Minstrels 12. Item: Gorton's Minstrels will terminate their Southern tour here, and will reopen at Cumberland, Md., 17, going westward through Virginia.

ROME.—Nevins' Opera House (James B. Nevins, manager): Lewis Morrissey delighted a large house in Faust 5. Lillian Lewis played Cleopatra to good business 7; performance good.

CRIFLIN.—Sherwood Opera and Concert co. 14.

AMERICUS.—Glover's Opera House (Bloom Brower, manager): Sherwood Opera and Concert co. 5 to a very small audience, owing to heavy rains. Dick P. Sutton's co. gave three performances 7, 8, to only moderate business. Texas 7; Rip Van Winkle 9; audiences not very well pleased.

BRUNSWICK.—L'Argento Opera House (M. A. Baker, Jr., manager): Sherwood Concert co. 10, small but well-pleased audience. Black Crook 22.

THOMASVILLE.—Opera House (T. L. Spence, manager): Gorton's Minstrels 11; good performance to one of the largest houses of the season.

IDAHO.

POCATELLO.—Opera House (H. E. Kipport, manager): Effie Elster in As You Like It 7 to a large house; good co. and good satisfaction. Stuart Robinson 26.

CALDWELL.—Opera House (A. F. Isham, manager): House closed undergoing repairs. K. of P. Minstrels (local) 19.

BOISE CITY.—Columbia Theatre (James A. Pinney, manager): The Effie Elster co. 5, 6 played to good houses, and gave very best of satisfaction.

ILLINOIS.

PEORIA.—Grand Opera House (Chamberlin, Barbydt and Co., managers): The Fints, hypnotists, closed a highly successful week's business 8, both in points of finance and general satisfaction. Marina Flint made a big hit with the ladies. The Clara Schumann Ladies' Orchestra 10, 11 to fair business; good performance. Wang 12, R. O. sign out at 6 o'clock. Beatrice McKenzie was the recipient of a floral offering from Peoria friends. Alvin Joslin 14; A Baggage Check 15; Rev. Father Malone, lecture, 16; Morrison's Faust 17; Clay Clement 20. Item: A. J. McIntyre (Lem. H. Wiley, manager): The Clara Schumann Ladies' Orchestra week of 3 broke the house record and gave general satisfaction. Myra Chandler proved a big drawing card. Lyceum Stock Theatre co. opened to a fine audience 10-16 in An American Hero. Hoyt's A Trip to Chinatown 17-19; Al. Co. Field's Minstrels 20-22. Item: Manager Chatterton, of Springfield, was here 6. The Rajah co. failed to arrive in Peoria to play

their date at the Grand 10. Manager Barbydt attached their efforts to satisfy Ooms.

ELGIN.—Dr. Ross Ooms, House (Fred W. Jencks, manager): Gus Heege in A Venue Ventrleman 5. A large and enthusiastic audience greeted Mr. Heege and his strong co. Stella Hale of Galesburg, Ill., with the assistance of the elite of Elgin's society, produced the Etheonite Nightingales, a ladies' minstrel affair, to box office receipts of over \$1,600, 6, 7. It was a capital production every way. Katie Emmett in Chat, An American Boy, 8 to a well-pleased audience.

GALESBURG.—The Auditorium (F. E. Berquist, manager): Katie Emmett 4 and The Private Secretary 5 to good business. Wang 11 to big business. Alvin Joslin 13; Clara Schumann Ladies' Orchestra 15; Gordon Gibney co. 17-22; Henry Watterson, lecture, 25; O'Hooligan's Masquerade 27; Toanetaba Club Minstrels (local) 28; Joe Cawthorn 29. Item: Manager Berquist has taken a new lease of the Auditorium for five years, dating from April 1, 1897, with the privilege of ten years' tenancy. He has managed the house successfully ever since it was built.

SPRINGFIELD.—Chatterton's Opera House (R. L. Chatterton, manager): The Ferris Comedians drew three large audiences at popular prices 3-5. Rajah, booked for 6, failed to appear. A Texas Steer co. to satisfactory business 8. The Span of Life pleased a heavy house 10. Item: Charles F. Jerome, late with Delmonico's at Six, has been engaged for next season to go with the Ferris Comedians.

ALTON.—Temple Theatre (W. M. Sauvage, manager): Prince Bonaparte Opera co. 31 to one of the largest and most fashionable audiences of the season. Katie Emmett 2 to a good house. A. Y. Pearson's Big Stock co. opened 3 to S. R. O. Balance of the week fair. Town Topics 9 to a good house. The Defaulter 16; Ferris Minstrels (local) 17, 18; A Baggage Check 19; Hoyt's A Trip to Chinatown 24; Richard Mansfield March 2. Item: Business the present season is far ahead of last. Factories all running, one co. alone paying out \$124,000 monthly.

DECATUR.—Powers' Grand Opera House (J. F. Given, manager): The New Grand was reopened 10 with Rice's 1402. The audience numbered 1,600.

BELLEVILLE.—Tiemann's Opera House (L. E. Tiemann, manager): Blaney's A Baggage Check 9 to a small house. Co. first class and specialties up-to-date. O'Hooligan's Masquerade 16; Delmonico's at Six (return date) 23.

LA SALLE.—Zimmermann Opera House (E. C. Zimmermann, manager): A Trip to Chinatown 6 to fair business; good satisfaction. Kitty Wolf in Irish Aristocracy 9; full house at popular prices. Alvin Joslin 15; A Baggage Check 16.

QUINCY.—Empire Theatre (Chamberlain, Barbydt and Co., managers): Delmonico's at Six 7 to fair business. Wang 10 to a crowded house; audience well pleased. Albert Hart as the Regent of Siam amused a large audience and received hearty applause. 8 Bells 13; Finnigan's Ball 17.

STREATOR.—Plums Opera House (J. E. Williams, manager): Katie Emmett in Chat 5 to a good-sized audience; only fairly well pleased. The Ladies' Minstrels, a home organization, 7 to a large audience.

STERLING.—Academy of Music (Fred Hempstead, manager): The Private Secretary 5 delighted a small house. Item: A misunderstanding between the manager of the Academy and the manager of The Private Secretary caused "no paper up" and no advertising in the papers until the day of performance. Extra Kendall in A Pair of Kids, booked for 3, failed to send paper or appear.

MOBILE.—Auditorium Opera House (A. C. Woodvatt, manager): Gus Heege in A Venue Ventrleman 10 pleased a large audience.

ROCKFORD.—Opera House (C. C. Jones, manager): Tim Murphy in A Texas Steer pleased a crowded house 5. Gus Heege presented A Venue Ventrleman to a topheavy house 6. Alvin Joslin 10 to a small house. Item: Tim Murphy is home for a short visit to his parents.

MATTOON.—Dole Opera House (Charles Hogue, manager): Columbus Club Minstrels 3, 4 to packed houses; well-pleased audiences. Illinois Glee and Mandolin Club 7 to a good house.

OTTAWA.—Sherwood Opera House (F. A. Sherwood, manager): A Trip to Chinatown 5 pleased a packed house. Daly's Comedians 6-8 to medium business; popular prices. The Private Secretary 15.

AUDORA.—Opera House (J. H. Plain, treasurer): Katie Emmett 7 pleased a fair house.

LITCHFIELD.—Rhodes' Opera House (Hugh Hall, manager): House dark 2-9.

JOLIET.—Opera House (William H. Hulshizer, manager): Katie Emmett in Chat 6 to fair business. Morrison's Faust 14; Sidewalks of New York 15; Hon. Bob Taylor 24, 25.

WAUKEGAN.—Grand Opera House (George K. Spoor, manager): Charles L. Davis in Alvin Joslin 8; fair audience, well pleased. Mr. Davis was very house and appeared for the first time in a week. Athletic entertainment, under auspices of V. M. C. A., 10 had a good-sized and appreciative audience. Gutta Percha Girl 12; Lake Forest Glee and Banjo Clubs 15.

PRINCETON.—Apollo Opera House (C. G. Cushing, manager): House dark 2-9.

BLOOMINGTON.—New Grand (C. E. Petty, manager): The Gordon-Lindon co. closed a fairly successful week's business at popular prices. 8 Bells drew a topheavy house 10.

VIRGINIA.—Turkman Opera House (J. W. Decker, manager): Home talent played to a good house 1. Ferris Comedians play a return date 20, 21. Jean Reynolds 24; Si Plunkard March 13.

CLINTON.—New Opera House (John R. Arthurs, manager): Dark this week. KENNICK Opera House (W. R. Cundiff, manager): Dark 5-12.

LINCOLN.—Broadway Theatre (Cossitt and Foley, managers): Gordon and Gibney co., supporting Frank Lindon, began a week's engagement 10, opening with A Son of Monte Cristo to S. R. O. Hoyt's A Trip to Chinatown 18.

EAST ST. LOUIS.—McCasland's Opera House (Frank McCasland, manager): The Span of Life to two big houses 9. Finnigan's Ball 16; A Trip to Chinatown 21; Extra Kendall March 1; A Baggage Check 8.

DIXON.—Opera House (F. A. Truman, manager): Captain William D. Amen's Novelty co. 5-8; light house; good performance. Daly's Comedians 10-12 to fair houses; good co., which gave satisfaction. Baggage attached the last night by outside parties.

EFFINGHAM.—Austin Opera House (Watten and Austin, managers): A Thoroughbred 11 to a fair house. The Teutopolis College Orchestra, consisting of thirty pieces, gave an exceptionally fine performance 12 to a full house. St. Perkins March 2; Little Miss Nugget 13.

PANAMA.—Grand Opera House (Lou Rokey, manager): A Struggle for Life at the Grand pleased a fair audience. A Baggage Check 10.

INDIANA.

NEW ALBANY.—Opera House (J. D. Cline, manager): Ada Botner, supported by a very capable co., presented A Bunch of Keys 10; good business; the performance was fair and seemed to give satisfaction; a number of pleasing specialties were introduced, all of which were well executed. Ada Botner plays the part of Teddy in a very commendable manner. For Fair Virginia 14; A Cold Day 20; Defaulter 25. Item: Gertrude Haynes, a professional, will be tendered a benefit here 18. Miss Haynes was a member of the disbanded Vesper-Haynes co. E. Dore Smith has assumed the management of Lillian Kennedy in Chat. Couldn't marry Three.

MICHIGAN CITY.—Armory Opera House (E. F. Bailey, manager): Murray and Mack in Finnigan's Ball 10; excellent business; good satisfaction. Miss Harum Scutum March 7; Morrison's Faust 14; Hi Henry's Minstrels 21; Tornado 28.

RICHMOND.—Phillips' Opera House (J. H. Dobbin, manager): Limited Mail 2; fair business. Eldon's Comedians opened for week 10 in Rip Van Winkle to good business. Twentieth Century Minstrels, under auspices of U. R. K. of P. 18; Fencing Master 21; Stetson U. T. C. co. 26; Two Old Cronies 27. Item: BRADLEY (George Bradley, manager): American Girl 5; fair business. House dark 6-15.

LOGANSPORT.—Dolan's Opera House (S. R. Patterson, manager): Backsliders stock co. 3-8 to good business. Charles Cowles in The Country Merchant 11 pleased a fair house. Span of Life 14; A Thoroughbred 18; American Lilliputians 20-22; Clay Clement in The New Dominion 25; Fencing Master Opera co. 27; Rice's 1402 March 14; Shore Acres 26; Old H-mestead 28.

FORT WAYNE.—Masonic Temple (Struder and Smith, managers): Clay Clement in The New Dominion 8; big business, performance excellent. A Green Goods

Man 6; fair business. Thomas Q. Seabrooke in The Speculator 7; large and well-pleased audience. Murray and Mack in Finnigan's Ball 8; big business. Jesse May Hall 17-23; 1402, 27. Item: EMPIRE THEATRE (Louis Heilbroner, manager): Casino Specialty co. 3-8; good business.

EVANSVILLE.—Grand (King Cobbs, manager): Tompkins' Black Crook co. drew a fair house 4. Mr. and Mrs. Russ Wythal in Fair Virginia 10; good house. Bancroft 15; The Girl Left Behind Me 18; Oliver Doud Byron 20. Item: PEOPLE'S (T. J. Groves, manager): O'Hooligan's Masquerade 9; splendid house. A Cold Day 16.

PORTLAND.—Auditorium (A. D. Miller, manager): A Green Goods Man 5; good performance; good business. Howorth's Hibernia 10; a co. of farmhands opened to a good-sized audience. Future performance was held over the crowd had gone. Streets at New York 18; Thoroughbred 20.

ANDERSON.—Grand Opera House (H. E. May, manager): Black Crook 6; pleased a large audience. Mrs. General Tom Thumb and her co. of little people 7, 8; big business. S. R. O. sign out at matinee performance. American Girl 10; excellent performance to poor house. Helen Robertson as Jessica the American Girl and the two children, Mable Tulliaterra and L. Della Shirley deserve special mention. Bunch of Keys 11; fair business; performance fair.

MUNCIE.—Wyson's Grand Opera House (H. R. Wyson, manager): 8 Bells 3; S. R. O. Camille D'Arville in Madeleine of the Magic Kiss 6; S. R. O. audience received. The Green Goods Man 7 to a moderate house.

MIDDLETOWN.—Elliot Opera House (I. C. Brereton, manager): Dark week of 3.

CONNERSVILLE.—Andrew's Theatre (D. W. Andrew, manager): A Thoroughbred 3; crowded house; good entertainment. Elmer E. Vance's Limited Mail 11; S. R. O.; excellent performance.

HUNTINGTON.—Opera House (H. E. Rosebrough, manager): Dark week of 1. American Girl 14; Anna Davis co. week of 24.

LAFAVETTE.—Grand Opera House (George Seeger, manager): Peck's Bad Boy 6; fair house. Camille D'Arville 7; large and enthusiastic audience. Fire Patrol 8 to deservedly small business. Naval Cadet 13.

NEW HARMONY.—Theatre's Opera House (A. M. Gilbert, manager): Gauthier Kresewetter and Edward Fleck, assisted by Bessie Ford, gave a musical entertainment of good business.

MADISON.—Grand Opera House (F. E. De Sista, manager): Dark 3-8. New Fire Patrol 14.

ELWOOD.—Opera House (W. F. Van Arsdale, manager): Fire Patrol gave a satisfactory performance to a fair audience 5. Item: J. H. Barnes, the advance hustler for The City Sports, was here 7.

MARION.—White's Opera House (E. L. Kinne-man, manager): Peck's Bad Boy 6; good house; pleased audience. Finnigan's Ball 12; Town Topics 23. Item: New Allen (M. R. Edmonson, manager): Clay Clement 26. M-MORIAL HALL: A Bunch of Keys 12.

VINCENNES.—Green's Opera House (C. G. M. Cord, manager): Dark 3-8.

WASHINGTON.—Opera House (Horral Brothers, managers): Dark 3-8. A Thoroughbred 10; poor house; performance very poor. A Cold Day 14; Blind Boone 15; K. of P. local minstrels 18.

UNION CITY.—Cadwallader's Theatre (C. H. Cadwallader, manager): A Green Goods Man 5; fair house; performance fair. Charles Cowles in A Country Merchant 10; good performance. Light business. Frederick Band; lost 13; Lost in New York 21.

TERRE HAUTE.—Naval's Opera House (James R. Dickson, manager): Tompkins' Black Crook 5; large house. Thomas Q. Seabrooke and a competent co. delighted a good house 8 in The Speculator. Mr. and Mrs. Russ Wythal in For Fair Virginia 11 to a highly pleased audience.

ELKHART.—Bucklin Opera House (David Carpenter, manager): The Howard Wall co. did a very good business 3-4 and gave good satisfaction. Murray and Mack played to a very large house 11; performance well received.

PERU.—Pavilion (J. T. Rademacher, manager): Fire Patrol 7; fair business. Alfie Carrington 11; Bunch of Keys 14.

ROCKVILLE.—Opera House (D. Stinson, manager): Dark 10-15. Lost in New York 27. CARLISLE HALL (D. Catfish, manager): Dark 10-15.

FRANKFORT.—Columbia Theatre (August and Bennett, managers): Adkins Comedians in Peck's Bad Boy 5; good house. The Purdus Glee and Mandolin Clubs, assisted by Misses Mispough and Putnam, 7 pleased a large and enthusiastic audience. Wang 18; Sinbad 22.

NEW CASTLE.—Alcazar Theatre (J. F. Thompson, manager): A. O. Scammon's The American Girl to a small but delightfully enthusiastic audience 7; the cast is a

gin Caine as Matava and a strong supporting co. The opera was handsomely staged and the costumes were all bright and fresh. The Chas-Lister Repertoire co. week of 10 to large business. Performances sat 5 to 7 to the audience. Morrison's Faust 18. Coming: Sol Smith Russell.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (John H. Green, manager). Burt Haverly and Laura Bigger in A Trip to Chinatown 8 to a big house. Gus Henge in A Venetian Gentleman 10; excellent business. John Kernell in The Irish Alderman 11; good house. Kernell is an excellent delineator of Irish comedy and is ably supported by Mr. and Mrs. Peters. Finnigan's Ball 21. Kate Emmet 25. Alexander Salvini 26. Joe Carthorn 28. Item: Assistant Manager George B. Peck made a flying business trip to Chicago and Milwaukee 11, 12.

ST. LOUIS.—PRAYER GRAND (A. B. Reall, manager). Max Irwin in The Widow Jones drew a packed house. She was admirably supported by such people as John C. Rice, Joseph M. Sparks and Ada Lewis, all of whom were enthusiastically received. Joe Carthorn in A Fool for Luck 8 played a large audience. Gus Henge 15. Salvini 19-21.

RED OAK.—RYANSON'S OPERA HOUSE (Gordon Ryanson, manager). The Des Moines Ladies' Quartette gave a first-class entertainment Jan. 5. House dark remainder of the week.

FORT DODGE.—FESSIER OPERA HOUSE (Rankin and Smith, managers). A Trip to Chinatown 14.

OSKALOOSA.—MASON'S OPERA HOUSE (H. L. Briggs, manager). Wang 7, great performance. John Duion 8 to a good house. Pirates of Penzance 10, 11. Gus Henge 12. Redpath Concert co. 15. Marie Wellesley's Players week of 17.

IOWA CITY.—OPERA HOUSE (Perry Clark, manager). Hoyt's A Trip to Chinatown with Laura Bigger and Burt Haverly packed the house 7. House dark this week.

CARROLL.—GERMANIA OPERA HOUSE (N. Beiter, manager). Walter Comedy co. 2, 9 to good business. good co. Cora Warner has improved wonderfully since her last appearance here. Home Talent Minstrels 18. DREXEL'S OPERA HOUSE (B. Dreese, proprietor). Dark this week.

MARSHALLTOWN.—OHIO THEATRE (I. C. Speers, manager). House dark 10-15. Coming: Alexander Salvini 25.

ANAMOSA.—GRAND OPERA HOUSE (C. R. Howard, manager). Ida Van Cortlandt 6 to a highly pleased audience. small business on account of several local entertainments. Andrews Opera co. 12. George Williams, lecture on Shakespeare, 14. House dark 16-27.

CHARLES CITY.—HILDETH OPERA HOUSE (C. H. Shaw, manager). Hoyt's A Trip to Chinatown 11. Item: John Mahara, the old-time proprietor and manager of Mahara's Opera House at this place died 10.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, manager). Gus Henge in A Venetian Gentleman 11 to a good and appreciative audience. Dan'l Sully 13. All the Comforts of Home 17. A Ragsack Check 19.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE (Elmer Alton, manager). A. M. Palmer's co. presented Trilby to the finest and largest house this season. Home Talent Minstrels to crowded houses 5, 6.

BOONE.—PHIPPS OPERA HOUSE (J. J. Kirby, manager). Dark this week.

CLINTON.—DAVIS OPERA HOUSE (William McMillan, manager). Andrews Opera co. in Pretty Persian 5 gave a most successful performance to good business. The Plink, hypnotists, 13-22.

ALGONA.—CALL'S OPERA HOUSE (C. H. Blomson, manager). Hoyt's A Trip to Chinatown 13 to very large business.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (L. M. Crawford, circuit manager). O. T. Crawford, local manager. Era Kendall and his still popular pair of Kids 8 to a good house of well-pleased people. The star is funnier than ever, and his songs, parodies and dry witticisms were many of them new and all laugh promoters. His co. is up to former standards and gave excellent support. Era E. Dimes to a large and fashionable audience 7 in Lottery of Love, preceded by the last act of The Seven Ages as a curtain-raiser. The comedy is quite an amusing one, and excellently rendered as it was by the star and a very pleasing support, it evoked the most favorable comment. Mr. Dimes displayed all his versatile powers to excellent advantage. D-father and the Boys 14. Crawford's Opera House (L. M. Crawford, circuit manager; O. T. Crawford, local manager). Craig's Comedians, a continuous performance attraction, opened season 3-8 to a very good average business.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (J. F. Hess, manager). Beach and Bowers Minstrels 5, good house, and first-class performance. Elmer Wilson, the Mormon Wizard, 9 to a small house. This was the best entertainment of its kind ever seen in this city. His Hindu trunk mystery, the cremation, and after the ball are simply marvelous. The audience, though small, was most appreciative everybody being completely mystified by the excellent feisty performance.

SPRINGFIELD.—WHITNEY OPERA HOUSE (H. C. Whitely, manager). The Comedians, a continuous performance attraction, under the direction of William Rees and T. J. Johnson, gave two very fine performances 4, 5 to large and appreciative audiences. Special mention is due Mr. Johnson and William Rees for their efforts. Prof. Dyche's lectures on his "Trip to Greenland." drew crowded houses, both afternoon and night. Beach and Bowers' Minstrels to a packed house 8; performance first-class.

OTTAWA.—KANSAS OPERA HOUSE (Fred R. Miller, manager). Mowhawk Specialty and Concert co. 3-8; fair performance to fair business. The ROSSBAUGH (Charles H. Ridgway, manager). Era Kendall in A Pair of Kids 5; fair performance to good business. Mr. Kendall's support is weak. Lincoln J. Carter's The Defaulter 12.

WICHITA.—CRAWFORD'S OPERA HOUSE (E. S. Martling, manager). Elison, the Mormon Wizard 4, 5 and matinee gave a very satisfactory entertainment to very good business. Beach and Bowers' Minstrels 6; good performance to good business. Auditorium (C. W. Nothing, manager). The O-light Tennessee Jubilee Singers 5 gave a very good entertainment to good business.

JUNCTION CITY.—OPERA HOUSE (Thomas W. Dorn, manager). Fanny Rice in Nancy at the French Ball 8 to capacity of house at advanced prices. Performance excellent. The turnout for the fort was especially good, many officers and ladies being present. Professor Dyche, the arctic explorer 14; St. Plunkard 15.

WELLINGTON.—WOOD'S OPERA HOUSE (Sam M. Black, manager). Elison, the Mormon Wizard, 6 to topheavy house. Entertainment at first-class in every way and worthy of a better house. Band concert by Caman's Military Band 12. S. M. Curtis repertoire co. week 17. Victorians (Charles J. Humphrey, manager). Tennessee Jubilee Singers, return date, 4 to S. R. O. house. Everybody highly pleased. Concert was the best musical treat we have enjoyed this winter.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager). Henry E. Dixey had a very good house 8. The last act of The Seven Ages was given as a curtain-raiser and was well received. The Lottery of Love proved to be a very good comedy. Mr. Dixey is the cleverest light comedian that we have ever seen here. His co. is first-class in every respect. Robert Downing 25.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (E. Crawford, manager). Salvini in The Three Guardsmen 5. The performance was splendid; the house crowded. Craig's Comedians will play throughout the week.

WINFIELD.—GRAND OPERA HOUSE (F. B. Myers, manager). Beach and Bowers' Minstrels 4 to good business. Elison, the Mormon Wizard, played a small house 7. Sharpley's Lyceum Theatre co. 10-15.

PARSONS.—EDWARDS' OPERA HOUSE (Johnson and Steele, managers). Van Dyke and Eaton co., return date at popular prices, 17-22. Fireman's Ward co. 25.

HUTCHINSON.—OPERA HOUSE (Morris R. Cain, manager). House dark 3-8.

KENTUCKY.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager). Charles Blaney's A Ragsack Check 3 delighted a large and fashionable audience. O'Hooligan's Masquerade 12.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager). O'Hooligan's Masquerade 10 to a fair house; good performance.

PARIS.—GRAND OPERA HOUSE (Scott and Mitchell, managers). Richard Mansfield in Beau Brummel 5 to one of the largest audiences ever assembled in the

house, every seat being sold before the doors were opened, a large number of people attending from the adjoining cities. Robert Mantell 25.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager). Richard Mansfield 6 to one of the largest houses of the season, performance high-class. Baldwin-Medville Comedy co. in repertoire for three nights commencing 10 to a full house; performance only fair. Della Fox 10; Princess Bonnie 22; Robert Mantell 24.

HENDERSON.—PARK THEATRE (A. D. Rodgers, manager). Rob and Alf Taylor in Yankee Doodle and Dixie gave one of the best entertainment of the season 11 to a large and select audience. Girl I Left Behind Me 17; Oliver Byron co. in Ups and Downs of Life 19.

ASHLAND.—THE ASHLAND (R. F. Elsherry, manager). Griffith's Faust 5; the S. R. O. sign was out at 7:30, performance great. Haven Comedy co. 7.

DANVILLE.—OPERA HOUSE (J. M. Collins, manager). House dark 4-11. In Old Madrid 15; Wild Goose Chase 17.

LOUISIANA.

BATON ROUGE.—PICK'S OPERA HOUSE (A. H. Nugent, manager). The Byrons in The Ups and Downs of Life 3 pleased an unusually large audience. Hoyt's Comedy co. in repertoire for three nights commencing 13. Item: A movement is on foot among a few progressive citizens to build a modern opera house, of which this city is sorely in need.

MONROE.—OPERA HOUSE (C. T. Madison, manager). Twelve Temptations 6 to excellent business; performance good. Gray's Op. ra co. 11.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager). Twelve Temptations 5 to a good house.

MARYLAND.

HAVERSTOWN.—ACADEMY OF MUSIC (Charles M. Fuller, manager). Henderson's Comedy co. opened a week's engagement to a S. R. O. house 10. Guy Brothers' Minstrels 17.

CUMBERLAND.—ACADEMY OF MUSIC (J. H. Stahl, manager). House dark 4-11. Gorton's Minstrels 17.

LOVINGTON.—RYAN'S OPERA HOUSE (Maryland Supply Co., owners and managers). Kitty Rhoads 10-12. In The Little Irish Hero Polly, and Tom Sawyer and East Lynne to the best of satisfaction. Lizzie N. Wilson introduced some very clever specialties, which made a great hit. Gorton's Minstrels 19; Duncan Clarke 22.

BARTON.—AUDITORIUM (Joseph Logsdon, manager). Gorton's Minstrels 20.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fay Brothers and Hordford, managers). The Hanlons' Superba co. finished their week's engagement 8, having played to heavy business at every performance. Charles Guyer, Margaret May and the brothers Borani were the favorites. George F. Marion's co. in Down on the Sawnee River 10 only drew a small house. The second return engagement of Rice's 102 gave the usual pleasing entertainment to a good-sized audience 11. Billy Barry in The Rising Generation 15; local production of Ben Hur 17-22. MUSIC HALL (W. H. Moody, manager). Rice and Barton's co. played a return date 6-8 and matinee to S. R. O. They gave the best of satisfaction and the business done is a test of the patron's appreciation. Ullie Akerstrom week of 10 opened to fair audiences.

Item: The name of our new theatre will be the Savoy. It will be devoted to vaudeville and give three performances daily. Popular prices will prevail, and it is to be opened as circumstances will permit. And if the present activity is a forerunner of the policy of the management "hustle" is the word to describe it. For the last eight three-night stands the Music Hall has had but one engagement of small houses against three S. R. O.'s, two large, and the rest good business.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager). The Lost Paradise, with William Morris, Evan G. Kent and a quartette co., had a fair audience 10. The Great Diamond Robbery and its all-star cast satisfied two large houses 11, 12. The principal received abundant applause, Madame Januska, who has not been seen in Springfield since her old Shakespearean days, being recognized with special warmth. Ten local young men who graced the Hoffman House 13 with music and song, drew attention that they didn't appear the second night. The Shop Girl played to a bargain-counter rush 13. The strong co. of clever people carry it through with snap in spite of the serious handicap of Punch jokes, and the catchy songs will now pre-arrange as elsewhere. Shadows of a Great City 15, with music. Danesbach Opera co. in Lohengrin 17. Rice's 102 19; Lillian Russell in The Little D and the Grand Duchess matinee and night 22. Item: Proprietor Gilmore, of the Court Square, has put four arches of electric lights over the theater facade, which with the illuminated signs, make the vicinity as bright as day.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager). Humanity 7, 9 played a return date and drew big business. Mr. Grimmer was indisposed the last night and Ross and O'Neill played the part very nicely. William Barry in The Rising Generation 11 packed the house. The Jester 13; The Tornado 14, 15. Ward and Vokes 16. Minnie Palmer 19, 20. Taseado 22. Item: The Theatre (Edward E. Rich, manager). Tony Farrell in Gary Owen returned 6-8 to good business. Rice and Barton's McDoodle and Fuddle returns—13-15. Special Delivery 17-19. On Erin's Shore 20-22. WOODBRIDGE THEATRE (E. J. Martin, manager). Harry Morris Entertainers 6-8 did a poor business, the Early Birdy Burlesque co. 10-12 did a fair business. French Gaiety Girls Burlesque co. 13-15; Henry Burlesque co. 17-22. 20-24-29.

BOLYOKA.—OPERA HOUSE (W. E. Kendall, manager). The Lost Paradise 6. The Fatal Card 8, both to splendid business. The Great Diamond Robbery 10; large house that displayed much enthusiasm. Two Ma Johnson 12. The Fatal Card 13, 14, 15. Taseado 16. Item: The Empire (Debnine and Wilson, managers). He d in Slavery 6-8; Daniel A. Kelly in A Shadow Detective 10-12, both to good business; performances entirely satisfactory.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager). Aubrey Boscault and Sadie Martinot gave a good performance of Arabas Pogue 8, but owing to a very stormy night the attendance was light. Light. J. Carter's The Tornado, 7, 8 to good business. The Fatal Card was presented in an acceptable manner by a co. under the management of Julius Cohn 10, 11 to large audiences. The Fast Mail 24; Hoyt's A Contented Woman 25; Ward and Vokes 27; the Shadows of a Great City 28. A Romance of Coon Hollow 29.

BROCKTON.—CITY THEATRE (W. B. Cross, manager). Ullie Akerstrom did a good business despite bad weather 3-8. The Tornado had a fair-sized audience 10. The scenery and mechanical effects were very good and received liberal applause. Murray Dramatic co. 22, 1897-98.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager). Ladies' Crescent Banjo and Guitar Club, with the assistance of some clever comedians, played a full house 6. Joseph Callahan presenting Faust 10, 11. Callahan is hardly America's greatest Meffisto, as his posters read. The Black Flag 13; Minnie Palmer 15; Shadows of a Great City 16; The Fast Mail 19.

ROCKLAND.—OPERA HOUSE (Edward Whitcher, manager). Special Delivery 6; light house on account of storm. Fast Mail 15; Bubbs Comedy co. 18-22. Item: Harry R. Pierce, ahead of The Fast Mail, was here 7, 8. The Bubbs Opera co. is the first repertoire co. the manager has booked this season.

MILFORD.—MUSIC HALL (H. E. Morgan, manager). The Rivals played a large and fashionable audience 7. Sowing the Wind 13; W. J. Walsh's Irish Evening 16; Knowlton and Allen's Orchestra Concert 17.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers). Rice's 102 10 to large business. Billy Barry in A Rising Generation 12; A Fatal Card 14; Cleveland's Minstrels 18.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager). Van Mc Carthy in The Cruisken Lawn 8 to fair business. William Morris in The Lost Paradise 11 to rather poor audience on account of weather; co. very strong and well balanced. John J. Burke in The Doctor 15; Tuesday 19.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager). 102 9 to a good house; co. good. The specialties very good. Humanity 10 to a large house; the co. very strong and the piece was well put on. The scenic effects were very fine and the situations exciting. The stars received a curtain call. Sawtelle Dramatic co. week of 17.

NEW BEDFORD.—OPERA HOUSE (W. B. Cross, manager). Boscault-Martinot combination 7, 8 to light

business. Edward M. Favor in The Jester 10 to small attendance. The Tornado 12; large upper and small lower house.

PLYMOUTH.—GRAND OPERA HOUSE (A. H. Perry, manager). Play and Playette 8 to a good house; performance good. The Jester 11; pleasing performance to a crowded house. Fast Mail 17; Two Johns 25.

TAUNTON.—THEATRE (R. A. Harrington, manager). Edward M. Favor in the new musical skit, The Jester, 7 to fair house. It is replete with catchy songs and funny situations; co. capable. The Tornado 11; good house, scenic effects fine. Pinamore by local talent 12, S. R. O.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager). A Trip to Chinatown gave a good performance to a fair-sized house 6; co. excellent. Dan McCarthy in The Cruel Lane played a fair-sized audience 7. The Lost Paradise to good business 8; good performance. Jolly Old Chums 10, 11 received an unusually small audience. Minnie Palmer in The School Girl to fair business 12. John J. Black in Old Rubie Tanner 14.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager). William Gillette in Too Much Johnson 6 to big business; excellent performance and stage settings were very good. The Lost Paradise 12; good business; performance gave best of satisfaction. The Fatal Card 19; Coon Hollow 21.

MARLBOROUGH.—THEATRE (W. W. Riley, manager). Sowing the Wind 12, return date, to extra good business; co. A No. 1; performance excellent. The Fatal Card 18; Ward-Vokes 20; The Jester 22; Union Club Minstrels 25, 26; The Fast Mail 27. Raymond Moore and Coon Hollow are among the attractions for February.

GLoucester.—CITY HALL (Lothrop and Tolman, managers). Special Delivery played a return engagement 7 to a good house and gave excellent satisfaction. The Bubbs Comedy co. opened 10-15 to a packed house and gave excellent satisfaction for the price.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager). John J. Burke in The Doctor 11 amused a fair audience. The Cotton King 28; Outcasts of a Great City 26.

FURNERS FALLS.—COLLE OPERA HOUSE (Fred Collette, manager). John J. Burke in The Doctor changed date to 12. He entertained a fair audience with his laughing success. The Silver King 19.

WESTFIELD.—THE OPERA HOUSE (A. H. Felmour, manager). William Morris in The Lost Paradise to a fairly good audience. A fine performance, enjoyed by all present. The Outcasts 13; One of the Bravest 22; The Jester 24; The Cotton King 27.

ADAMS.—OPERA HOUSE (H. O. Hicks, manager). House dark 3-8.

MAINE.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (Charles C. Tubbs, manager). The Foresters presented The Colleen Bawn 6, 7 to small but well-pleased houses. Special Delivery 10 to a good house. Joseph Grimmer and Phoebe Davis 11, 12 in Humanity was finely staged and much enjoyed. Joseph Callahan in Faust 13, 14 to big business. The Two Johns 15; Shadows of a Great City 23. Hoyt's A Contented Woman 28, 29; the Nickerbocker Comedy co. March 2-7.

CITY HALL. (George H. Libby, agent). George Kennan's lecture on Russia 10; large and select audience. Van Concert co. 17; Rev. T. De Witt Talmage 19; Hanoverian Band 20. PALACE THEATRE (F. H. Hays, manager). Vandeville 10-15 to big business. Item: Advance Agent Geo. of the Katherine Rober co., was in town 10. He reports having immense business in the provinces. The partnership existing between Flaherty and McCarthy has been dissolved, and the Palace Theatre will hereafter be under the management of F. H. Flaherty. —Beatrice Ingraham, who is playing Marguerite in Callahan's Faust, was warmly received here 13, 14. She is an old Portland favorite, having made many friends during her several seasons at McCullum's Peaks Island Pavilion.

HELFAST.—OPERA HOUSE (F. E. Cottrell, manager). Howard Vandeville co., billed for 12, 13, was obliged to cancel on account of poor business. Two Johns co. 14.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager). The Two Johns, with a good co., appeared 11 to a fair house, and gave general satisfaction. Cleveland's Minstrels 13.

MICHIGAN.

GRAND RAPIDS.—POWERS' (John T. Condon, manager). Thomas Q. Seabrooke was greeted by large and encouraging audiences as John Fullerton, the Board of Trade Building, 5, 6. Mr. Seabrooke made a distinct hit. The play is strong and the co. did excellent work. The Schubert Club gave a splendid concert before large audience 10. The club was assisted by Genevieve Clark Wilson, soprano, and Mr. Hoffman, violinist. Shore Acres 18, 19; Al. Field's minstrels 22; Henry M. Pitou in The Rojak 24. —GRAND (O. Stair, manager). The Hatch of Banders attracted fair-sized audiences week of 10.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager). The Bins benefit 7 was well patronized. Minnie Madden Fiske, supported by an excellent co., in The Queen of Liars, was seen by a large and representative audience 11, the engagement being the event of the season. Al. G. Field's minstrels 24. Item: Mayor Baird granted the use of his theatre last week for the Bins family benefit. Mr. Bins was the member of the Fire Department killed recently while on duty.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager). Thomas Q. Seabrooke in The Speculator 4 drew good-sized audience and gave excellent satisfaction. Clay Clement did light business 6. Underlined: Minnie Madden Fiske—Lansing, Mich. and Mrs. Frank Mills, of the Queen of Liars, are residents of this city, and will be tendered a reception after the performance.

OWosso.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers). Langan's Luck and The Gold King by the Empire stock co. 7, 8 to S. R. O.; co. gave satisfaction. Lost in New York 14. Item: Margaret McCrea, of this city, has joined I. G. Brown's Comedians. Arthur Beebe, Frank Rowell, and Ione Fuller have joined the Players co. in support of Francis Labadie and Harriet Rowell.

ADRIAN.—CROSWELL'S OPERA HOUSE (Harry E. Cook, manager). Royal Hand Bell Ringers 12 crowded the house. Julia Mariow in Under a Cloud 14.

FLINT.—MUSIC HALL (Rankin and Hubbard, managers). Lewis Morrison's co. in Faust, with H. White, Modest 6; good co. and played to S. R. house. THAYER'S OPERA HOUSE (H. A. Thayer, manager). Dark week ending 11.

BATTLE CREEK.—HANNLIN'S OPERA HOUSE (E. R. Smith, manager). Santanelli the hypnotist opened 10 for five nights to a big house.

COLDWATER.—TIBBET'S OPERA HOUSE (J. T. Jackson, manager). Morrison's Faust 11 to good and well-pleased audience. A Bunch of Keys 18.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager). Morrison's Faust did fair business 7. Minnie Madden Fiske played The Queen of Liars to a good house 10. A Midwinter Circus, under the auspices of the Ann Arbor Light Infantry 12-15 to good business.

JACKSON.—HIBBARD'S OPERA HOUSE (W. W. Todd, manager). Santanelli week ending 9 to fair business. Minnie Madden Fiske 12, Lost in New York 18; R. P. O. E. annual benefit 17, 18.

BOWWAGAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager). Clay Clement in The New Dominion to a fair house 7. Mr. Clement appears as a German baron and takes the part to perfection. Coming: Charley's Aunt.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager). House dark 3-8; Shore Acres 17; Charley's Aunt 22.

MINNESOTA.

DULUTH.—LYCUM (L. N. Scott, manager). Sousa's Grand Concert Band 5 and matinee was accorded a warm reception. The individual and collective work of this organization is excellent. John Stapleton 7, 8 presented The Wife and Americans Abroad. The co. was not as deserving of commendation in the former as in the latter play, though Herbert Sears as Matthew Culver, the politician, in The Wife did admirably. But in Americans Abroad the whole co. was at its best, and the appreciation of the house was generous and cordial. House dark 10-22 inclusive. Charley's Aunt 24; The Merry Widow 27.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager). Salter and Martin's U. T. C. co. 4 to a good house. Fine band and orchestra; specialties fair, Charley's Aunt 6, under the management of Charles

Frohman, to a fine house, giving the best of satisfaction. Shore Acres 10; Land of the Living 12; Katie Emmet 20; The Merry Widow 21; Murray and Mack 27.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bonn, manager). McKenlas Comedy co. 4 to a fair house. Joe Carthorn 8 to a good house; excellent co. and entertainment.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager). Charley's Aunt 7 played to excellent business.

FARBAULT.—OPERA HOUSE (C. E. White, manager). Charley's Aunt was presented to the banner house of the season. The S. R. O. sign was hung out ten minutes after the doors opened. Coming: Spider and the Fly.

ST. PETER.—NEW GRAND OPERA HOUSE (Saturn and Hale, managers). House dark 3-10. Moore and Livingstone Comedy co. 10-15.

MONTANA.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager). Sousa's Band to a packed house 9 at advanced prices. Nellie McHenry in The Bicycle Girl 10-12.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager). Nellie McHenry 6 to light business.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartlev, manager). The members of the local fire department gave a creditable matinee performance 7 to a packed house. Coming: S. M. Spedon, contortionist and entertainer. House dark 11-15.

GREAT FALLS.—GRAND OPERA HOUSE (G. N. Hartlev, manager). The Georgia Minstrels gave a very satisfactory entertainment 3 to a good house. House dark coming week.

MISSOURI.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager). J. J. Remick's Ward booked for 6 canceled. Schuman Lady 9; arlette booked for 10 canceled; Sadie Raymond 14; Blaney's Ragsack Check 27.

MARSHALL.—OPERA HOUSE (M. E. Deering, manager). Sadie Raymond 11. Da sy the Mi so 21 girl 8 to a fair house. Robert J. Burdette 14.

WANNIDA.—PARK OPERA HOUSE (Watson and Price, managers). House dark week ending 9. 8 bells 14; Finnigan's Ball 18; Morrison's Faust 21.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schuchart, manager). Charles F. Blaney's Ragsack Check 5 to good business.

FULTON.—GRAND OPERA HOUSE (T. M. Bolton, manager). Rosa D'Emina Concert co. 6; house fair; performance satisfactory.

JOPLIN.—CLUB THEATRE (H. H. Haver, manager). Charles R. Marvin Players 49 in repertoire to good business. Mr. Marvin has a first-class popular price co.

SEDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, manager). House dark 3-8; Gloria 11; Dan'l Sully in A Bachelor's Wives 15.

MEXICO.—FERRIS GRAND OPERA HOUSE (H. C. Egan, manager). Delsarte posing, home tale 1 to 10 to fair attendance.

KIRKSVILLE.—SMITH'S OPERA HOUSE (B. F. Heins, manager). Operetta co. booked for 2-4 canceled owing to financial difficulties. Al. G. Field's Darkest America 22. Item: W. Allen Smith of this house has recently purchased the scenery of the late Shet and Lamco. This now equips the house with neat up-to-date scenery.

PARIS.—OPERA HOUSE (E. M. Alexander, manager). House dark 3-8; Robert J. Burdette 15.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE (R. L. Saunders, manager). T. M. Century Comedians to fair business 3. A Plum Pudding 9 to very good house.

GREENVILLE.—OPERA HOUSE (Lee Hester, manager). The Pithon Brothers was presented by an amateur cast 3 for the benefit of Hebrew Union. Over Dowd Byron in Ups and Downs of Life 6 to fair house. Roland Reed 24.

VICKSBURG.—OPERA HOUSE (Piazza Co., managers). Lewis Morrison in Faust to the largest and most fashionable house of the season; performance superb.

COLUMBUS.—OPERA HOUSE (P. W. West, manager). Plum Pudding, Feb. 9; small audience.

WEST POINT.—OPERA HOUSE (J.

was entertained by relatives in Orange.—Morris Lovatt, assistant treasurer of Miner's Theatre, has been transferred to a similar position at the People's, New York. George W. Robbins takes his place at Newark. As Mr. Lovatt is a resident of New York and Mr. Robbins of Newark, the change is agreeable to both.—An impression has arisen that Miner's is to be changed into a variety house. The line of attractions will be the same as when controlled by Mr. Miner.—George W. Jacobs has received a surprise from his father in the shape of a set of diamond buttons.

ELIZABETH.—DRAKE OPERA HOUSE (Colonel M. M. Boston, manager). The carnival and fair held in the benefit of Elizabeth's General Hospital was a financial success. The net receipts will average over \$2,500. The Two Escutcheons 22.—LYCUM THEATRE (A. H. Simonds, manager). The Kodak played to fair business and made a decided hit 7, 8, the musical specialties being excellent. The New Boy, with Mr. and Mrs. Bonch, drew a light house 11 and accounted of strong competition. The entire co., which is the same as last season, is excellent. Sowing the Wind, well interpreted by an excellent co., drew a good house 12. Mary Hampton as Rosamond won the audience by her clever acting. Lost Paradise 28.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starks, manager). Sowing the Wind was presented before a good house 11, and was finely interpreted by a competent co. The acting of J. H. Gilmour, Thomas Whitten, and Mary Hampton was especially fine, and brought forth much applause. The absorbing story held the interest of the audience continually. Trilby had its first production in this city before a large and fashionable audience 12. Marion Grey as Trilby acted in a smooth and graceful manner that pleased everyone. The balance of the cast sustained their parts in a satisfactory manner. Stuart Robson in Mrs. Ponderbury's Past 24; O'Hooligan's Serenade 19; Lost Paradise 27; The Dazzler March 4; On the Mississippi 7.

TRENTON.—TAYLOR OPERA HOUSE (W. R. Williamson, manager). Paradise Alley with Barney Fagan as the star was presented in a good house 11, and was witnessed by a large audience. The specialties were good but the comedy itself needs considerable revising. Sowing the Wind was given a fine production 10. The play and co. made the hit of the season. Olga Netherole appeared to good advantage in Denise 12. The Waite Comedy co. 17-22.

PATERSON.—OPERA HOUSE (John J. Goetz, manager). Bert Coote and a clever co. presented The New Boy to good audience 11, 12, which was highly pleased with performance. Frohman's Sowing the Wind enjoyed good patronage 13 despite stormy weather. The audience was well pleased with play and players. House dark 14. Primrose and West's Minstrels 15. Rush City 17-19. Human Hearts 20-22.—TREV. Corry Huber, assistant manager of the Opera House, has been ill for the past few weeks, but he is now on the road to recovery.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager). Rachelle Renard 10 to S. R. O.; business very good 11, 12; performance gave the best of satisfaction.

BOONTON.—OPERA HOUSE (S. T. Green, manager). E. S. Sullivan's co. 12, 15. Finnigan's Fortune, local. E. O'Hooligan's Serenade 18. Arlington Club Minstrels, local 22.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager). The Nona Jollity co. in The Kodak 10 to fair house; performance of the best. The Nine Muses, local 11, was greeted with a crowded house. Rachelle Renard and co., under the direction of John A. Preston, 17-22.

PLAINFIELD.—MUSIC HALL (John Daly, manager). Trip to Chinatown 8 to big house. Waite Comedy co. 10 to 15 to large house.

BRIDGE.—NEW OPERA HOUSE (Widener Brothers, managers). The Old Farm Bell 8 to a good house; fair performance. Katie Roon-y and The Derby Mascot co. 27.

ORANGE.—MUSIC HALL (George P. King, manager). Trilby 13.—COLUMBIAN THEATRE (John F. Platt, manager). Stuart Robson in Mrs. Ponderbury's Past 14.

SOUTH ARROY.—KNIGHTS OF PYTHIAS OPERA HOUSE (F. E. Degraw, manager). Musicals, local, 14.

NEW MEXICO.

ALBUQUERQUE.—GRANT'S OPERA HOUSE (R. F. Davis, manager). Dark 1-4.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (Fred F. Proctor, manager). Celie Ellis appeared 6 before a fair-sized audience in A Night's Frolic. Charles Gardner came 7, 8. The Tyronean trio, drawn to the theatre of Raymond Moore, Tuxedo, booked for 10, was canceled. Maurice Freeman, as Jack Dudley in Hands Across the Sea, gave the first of three performances 11. The Prodigal Father 13. Boston Howard Athenaeum Specialty co. 14, 15. The following two weeks will be devoted to high-class vaudeville.—HARLEM.—REVEREND HALL (Woodward and Davis, managers). Gillette in Too Much Johnson 7 kept a large and well-pleased audience laughing throughout the performance. Frohman's excellent Fatal Card co. interested two large audiences 10, 11. The scenery added much to the play. Hoyt's A Milk White Flag was produced for the first time in this city at the matinee 12, and was repeated 13. Lillian Russell in The Grand Duchess 14. Bert Coote as The New Boy 15. Damrosch Opera co. 18.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager). Charles's Aunt 6 pleased a small audience; performance good. Hoyt's A Milk White Flag 10 was enjoyed by a large audience, which evinced its approval by hearty encores; performance good. William Gillette in Too Much Johnson 11 gave a thoroughly enjoyable performance to a small audience probably caused by several counter attractions and bad weather; performance good. Lillian Russell in The Grand Duchess 15; W. A. Brady's Cotton King 19. Tony Farrell in Garry Owen 22. The Old Homestead 24. Town Topics (foreign engagement) 27.—TROY.—Anna Belmont, of John Drew's co., joined the Too Much Johnson co. here 11.—Cora Bolton, of the Milk White Flag co., is an old favorite here, having played here several seasons with the Baker Opera co.

ROCHESTER.—LYCUM THEATRE (A. B. Wolf, manager). The Lillian Russell Opera co. attracted large and delighted audiences 10-12, appearing in The Grand Duchess, The Little Duke and The Goddess of Truth. The operas were elaborately staged and gave great satisfaction. John Hare 13. The Wizard of the Nile 24, 29.—WICKING OPERA HOUSE (Wagner and Reis, managers). Contoy and Fox drew fairly 7, 8. Our Flat 14. Reynolds, the mesmerist 17-22.—H. R. JACOBS OPERA HOUSE (G. A. Edes, manager). The Dazzler was well attended 6-8. Howard Artheron Specialty co. to good business 10. Charles A. Gardner 13-15. Florence Bindley 17-19. Darkest Russia 20-22.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager). Keller mystified three large audiences 7, 8. My Wife's Friend to fair business 10, 11. Lillian Russell Opera co. 13. John Hare 15. Potter and Bell 17, 18. Rob Roy 19-21. The Wizard of the Nile 24, 29.—WICKING OPERA HOUSE (Wagner and Reis, managers). Contoy and Fox drew fairly 7, 8. Our Flat 14. Reynolds, the mesmerist 17-22.—H. R. JACOBS OPERA HOUSE (G. A. Edes, manager). The Dazzler was well attended 6-8. Howard Artheron Specialty co. to good business 10. Charles A. Gardner 13-15. Florence Bindley 17-19. Darkest Russia 20-22.

UNIONTOWN.—STONE OPERA HOUSE (Clark and Delavan, managers). Trilby was presented for the first time in this city to a large and well-pleased audience 8. Corse Payton opened a week's engagement to S. R. O. 10-15. My Wife's Friend 17. Sowing the Wind 19. Camille D'Arville 19. The Dazzler 20. Sol Smith Russell 21. Town Topics 22.—BLISS THEATRE (A. A. Fennyvessy, manager). A Derby Mascot was largely attended 6-8. Killarney and the Rhine had moderate-sized business 10-12. The Train Wreckers, under auspices of Mayor Green, the Citizens' Relief Committee and the Police Department, the proceeds to be donated by Manager Fennyvessy for the city's destitute, 13-15. The Prodigal Father 17-19.

UTICA.—OPERA HOUSE (H. E. Day, manager). Sowing the Wind drew a large and cultured audience, who were delighted with the performance. All the old favorites—Mary Hampton, J. H. Gilmour, Thomas Whitten and Guy Standing—were enthusiastically received as they appeared. Howell Hensel, the Annelly, a new face in the cast, was received with much favor. Curtain calls were numerous. The Passing Show 8 had a packed house; the performance gave the best of satisfaction. Lucy Daly, George Schiller and Seymour Hess were prime favorites, and their many

friends in the audience made their presence felt. Charles A. Gardner in The Prize Winner 11 to a fair-sized audience. The Captain's Mate 22.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, manager). Charles's Aunt delighted a large audience 7. William Gillette in Too Much Johnson 11 to a large and well-pleased audience; performance one of the best seen here this season; audience kept in one continuous round of laughter. The advance sale of Olga Netherole in Denise shows that she will have a packed house. Tickets for The Gay Parisians' theatre party of the Hudson Hudson River Commandery, thirty-five Knights Templars, are going at a lively rate, and the theatre party will be a grand success. Waite Comedy co. 24-March 7, the Bostonians 9.

PORT JERVIS.—OPERA HOUSE (George Lea, manager). Ethel Tucker in repertoire at popular prices, Jan. 27-31; excellent performance to fair business. A. C. Sidman in A Summer Shower pleased a tophavy house 5. Trilby (W. A. Brady's Eastern co.) filled the house 11 at advanced prices. The cast and play were an agreeable disappointment. Down on the Farm 17; The Man from Maine (local talent) 18.

AUBURN.—BARTON OPERA HOUSE (E. S. Newton, manager). Sowing the Wind by an excellent co. delighted a very large audience 6. Joshua Simmonds drew a good house 7. The Burglar, matinee and night, 8, did a good business. Keller drew his usual big house 10. My Wife's Friend 13. Congrove and Grant's No. 1 Dazzler co. 15; The Smugglers 20.

WEEDSPORT.—BURRITT OPERA HOUSE (Harry D. Brown, manager). The Burglar co. gave a pleasing performance 10 to a packed house. S. R. O. sign displayed at 7-15. The acting of little nine-year-old Anna Laughlin as Editha was remarkable for the genius displayed. W. C. Andrews co. in My Wife's Friend 15; house dark 16, 17; Hoyt's Bunch of Keys 28.

ELMIRA.—LYCUM THEATRE (Wagner and Reis, managers). Waite's Comedy co. closed a very successful two week's engagement 10, having given twenty-three performances. Trilby 10 to a large and appreciative audience. The Derby Mascot 11 to an undesired small audience. Keller 13; Cornell Glee Club 14. Star Gazer 15; Maud Hillman 17-22; Tompkins' Black Crook 25.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager). Old Rube Tanner 8 gave a very pleasing performance. White Crook 11 to fair business; poor performance.

HORNELLVILLE.—SHATTUCK OPERA HOUSE (S. Osonski, manager). Trilby, with Mabel Amber in the title role, tested the capacity of the house 11, notwithstanding the terrible storm, which prevented the usual large attendance from suburban towns; co. and scenic effects excellent, and everyone thoroughly pleased. Keller 14.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager). The Mystic Midgits by local talent for the benefit of the St. John's Episcopal Church 6 to packed houses. The entertainment was one of the best amateur performances seen here in a long time. The St. Patrick Dramatic Club (local) presented Aunt Content 7 to a good-sized house. Ethel Tucker 13-15; White Crook 20; Rice's Stock co. 24-29.

MIDDLETOWN.—CASINO THEATRE (H. W. Levy, manager). Charles's Aunt 9 to a large audience. Palmer's Trilby 10 drew an S. R. O. house at advanced prices. Four theatre parties from Goshen were in the audience.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers). Joshua Simmonds 14.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager). Side-Tracked 5 to only medium business; very unsatisfactory performance. Brooklyn Handicap 8; fair business and fair performance. Hanford, Spencer and O'Brien in Virginia 11 to good business. Trilby 13; Keller 15; Elks' Minstrels, by home talent, 17, 18. The Old Homestead 26.

NIAGARA FALLS.—PARK THEATRE (M. S. Robinson, manager). Annie Winters presented Pynalagon and Galatea 8; the support was poor, and the business was poor. The Great Brooklyn Handicap 11 to good business; the performance was highly appreciated. Blanche Seymour as Freddy was well applauded. Joshua Simmonds 15; Trilby 24; A Bunch of Keys 26; Old Homestead March 10.

FISHER LANDING.—ACADEMY OF MUSIC (Clark and Peattie, managers). Sam T. Jack's My Uncle co. 1 to a tophavy house; very good performance. Remondier Polytechnic Association of Troy pleased a fair-sized audience 7. Anderson's Jolly Old Chums 13; Tony Farrell 21.

ONEONTA.—METROPOLITAN OPERA HOUSE (W. D. Fitzgerald, manager). George Kennan's lecture, "Siberian Convict Mines," drew a large and pleased audience 4. White Crook 7 to a fair house; performance very good. The Prodigal Father 15. George R. Wendling's lecture, "Charles Sumner's Plays and Players 22; Lend Me Five Shillings (by amateurs) 21; Arthur Sidman in A Summer Shower 26; Dan A. Kelly in Outcasts of a Great City 29.

CORNING.—OPERA HOUSE (A. C. Arthur, manager). The Burglar 2 to a large and delighted audience. The Burglar 27; Brooklyn Handicap 29.

BALDWINVILLE.—HOWARD OPERA HOUSE (H. Howard, manager). Joshua Simmonds to a tophavy house 8. The Burglar 14.

ITHACA.—THE LYCUM (M. M. Gutsadt, manager). Keller 12 to a good house. My Wife's Friend 14. The Dazzler 18; Sol Smith Russell 20; Black Crook 27.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Skinner, manager). The Burglar 6 to big business and excellent satisfaction. The Dazzler 13; J. De Witt Miller, lecturer, 14; King Hose Co. Dramatic Association (local) 18.—CROONHIRE OPERA HOUSE (W. H. Cronkhite, manager). The White Crook 19.

SALAMANCA.—PITT'S OPERA HOUSE (E. D. Van Euten, manager). Hanford, Spencer and O'Brien co. filled the opera house 18. Charles Sumner's plays in The Merchant of Venice 11. They gave an excellent performance. Forgiven 12, 13.

WATERLOO.—ACADEMY OF MUSIC (C. C. Girdley, manager). Harrison J. Wolfe in Corsican Brothers 20. PEEKSKILL.—DREW OPERA HOUSE (Fred S. Cunningham, manager). The New Boy 14; E. M. and Joseph Holland in A Social Highwayman 21.

PENN VAN.—SHEPARD OPERA HOUSE (C. H. Sisson, manager). Trilby 7; fine performance to good business. Joshua Simmonds 12; Rice's Comedy 17-22.

JOHNSTOWN.—GRAND OPERA HOUSE (E. H. Ball, manager). John J. Burke presented the Doctor to a large-sized audience 3. House dark 10-15; The Silver King 20; The Old Homestead 26.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Harrison, manager). Dan McCarthy to fair business 4; Joshua Simmonds 8; Keller 11; Emily Bancker 13; Dazzler 17; Silver King 21; Colonel K. G. Ingersoll 22; Florence Bindley in Captain's Mate 24.

ONEENBURG.—OPERA HOUSE (Charles S. Hubbard, manager). William C. Andrews in My Wife's Friend 6 to fair house; good satisfaction. The Dazzler, owing to being snow bound near Watertown, could not reach here to fill engagement 11. House dark 17-22.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt, manager). Chimes of Normandy, local, 6, 7 to big houses.

HUDSON.—OPERA HOUSE. A very large and well-pleased audience greeted Raymond Moore in Tuxedo 7. White Crook 10; attendance moderate; satisfactory performance. Jolly Old Chums 13.—TREM. Owing to a severe cold Raymond Moore was compelled to lay off.

CONES.—CITY THEATRE (Powers and Williams, managers). Dan McCarthy's co. was the attraction 6; The White Crook co. 8; Old Rube Tanner co. appeared 10; Leslie's Bumpy Dampy 11. The above cos. with the exception of The White Crook carried hands and made street parades. Hands Across the Sea 13. In Old Kentucky 15.

OLEON.—OPERA HOUSE (Wagner and Reis, managers). A. M. Palmer's Trilby 12 had a fair and well-pleased house. Grimes' Cellar Door 21.—ACADEMY OF MUSIC (Oleum Music Co. managers). Edwin Forsberg in Forgiven 14, 15.

LYONS.—MEMORIAL HALL (John Mills, manager). Rice's Comedians closed a successful week's engagement 3-8, having given the best of satisfaction. William C. Andrews in My Wife's Friend 12, good performance; fair business. Mystic Midgits, local, under the direction of Fred H. Decker, 13, 14; fair business. Charles A. Gardner in The Prize Winner 17.

PLATTSBURG.—THEATRE (W. A. Drowne, manager). In Old Kentucky 12, return date, to great business. Hands Across the Sea 17; Joe Hart 21.—TREM. Manager Walker, of Burlington, Vt., and Manager Drowne, of this city, will visit New York the week of 23 in the interest of their respective houses.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager). The Lees, hypnotists, opened a week's engagement to good business and pleased audi-

ences 10. House dark next week.—TREM. E. J. Dellinger, manager Arthur Sidman's Summer Shower co., returned home 10, the co. having closed the season at Scanton, Pa. 8.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager). Tony Farrell in Garry Owen 25; Special Delivery March 18.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager). The Burglar 11; light business; co. only fair. Forty-eight Separate Co. Minstrels 13 gave a very fair amateurish performance to S. R. O. Florence Bindley 20; Darkest Russia 25.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager). Old Rube Tanner 7; small but well-pleased audience. White Crook 12; big business; good performance. Harrison J. Wolfe in Corse Payton 17-22; Town Topics 25; Tony Farrell March 2. Texas Steer, booked for 4, canceled.

GLENS FALLS.—OPERA HOUSE (F. F. Pryor, manager). Hands Across the Sea 7; business light; performance very good. Prodigal Father 10 to good house; performance good. Spider and Fly 20; Ethel Tucker 24-29.

CARTHAGE.—OPERA HOUSE (E. C. Wagner, manager). Lucere's Minstrels 14; White Crook 19.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager). House dark.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager). Keller entertained a very large audience 6; The Dazzler to good house 10; White Crook 15; The Captain's Mate 21.

CORTLAND.—OPERA HOUSE (Wardet Rood, manager). The Burglar 17; Maud Hillman 24-30.

TICONDEROGA.—UNION OPERA HOUSE (F. T. Locke, manager). Hands Across the Sea 5.

MEDINA.—BENT'S OPERA HOUSE (Cooper and Hood, managers). Dark this week.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager). Jolly Old Chums 14.

NORTH CAROLINA.

ELIZABETH CITY.—OPERA HOUSE (C. W. Overman, manager). Langdon Dramatic co. in repertoire closed a successful week's engagement 8 giving great satisfaction.

CHARLOTTE.—OPERA HOUSE (N. Gray, manager). William A. Brady's Cotton King 11; delighted audience. The Congressman, local, 13; large house. Black Crook 17.

GOLDSBORO.—MESSINGER OPERA HOUSE (R. H. Griffin, manager). Rebecca's Triumph 21, home talent. Horace Ewing Widow Redott co.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager). Jolly Joe Cawthorn in A Fool for Luck 4 to large audience 4. Mr. Cawthorn's season this year will consist of forty-three weeks, twenty-five of which he has already played to very good business. John Philip Sousa and his splendid band of fifty musicians, assisted by Myra French, soprano, Carrie Duke, violinist, and Arthur Prior, trombone, to large and enthusiastic audience. Receipts, \$1,200. This is their only stop between St. Paul and Billings, Mont. Eugene Canfield in A Railroad Check 10, 11. Much interest is being manifested in the forthcoming engagement of the Frohman-Stapleton co. in De Mille and Belasco's powerful domestic drama, The Wife and Sordou's comedy, Americans Abroad, 24, 25. In Old Kentucky 29.—TREM. Jennie Spotts of this city joined the Hutchinson Family Concert co. and will travel with them during the coming season.—Charles Nord, the German comedian, has decided to remain in Fargo this winter.

GRANDFORD.—OPERA HOUSE (W. W. Robertson, manager). Freeman's Fun Makers presented A Railroad Ticket 4. The play was good and well deserving of the large audience it received.

OHIO.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager). Limited Mail 14; Tyrolean Troubadors and Elmer P. Ransom 17; Hibernian Minstrels (local) 18; Keller 22; Mille the Quadroon (local) 24; The Dazzler 28.—TREM. Will Goddard, secretary to Job L. L. and W. M. Mayse, Jr., of New York, who were called home to Urbana by the deaths of their fathers, Dr. I. W. Goddard and George Mayse, returned to New York this week.—Clifford and Huth, the sketch team, who have just completed a six weeks' engagement in California, passed through Urbana 10 en route to New York. As this is Billy Clifford's home a number of his friends gathered at the depot to greet him and his wife.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager). Camille D'Arville in Magic Kiss to excellent business 5. The star, assisted by good principals and a strong chorus, sang the tuncful opera in a manner that elicited warm applause. James J. Corbett in A Caval Cadet to fair business 10.—PARK THEATRE (Harry E. Feicht, manager). Herbert Cawthorne in A Little Nugget opened to a crowded house 10.

SANDUSKY.—NEW NEILSEN OPERA HOUSE (Charles Baetz, manager). Lost in New York pleased a large audience 7. Egypt—A Story of the Nile, under the supervision of Will D. Cheney, by local talent, was presented 11, 12 to the capacity of the house. The costumes and scenic effects were superb. Vance's Limited Mail 17; Tim the Tinker 19; Hoyt's Bunch of Keys 21; 1402, 21.

MANFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager). Lost in New York 5 to fair-sized audience. Katherine Germaine in The Fencing Master 7 to good business; fine performance. Town Topics 18; Keller 20; Super 25, 26.

HAMILTON.—GROSS OPERA HOUSE (Connor and Tom Smith, managers). Side Tracked, under direction of Will O. Edmunds, to a good and well-pleased house 5.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager). The Gypsies in Gilhoolys Abroad 9 to fair business; poor performance. The Baldwins 13-15; Thomas J. Seabrooke 17; Side Tracked 19; Jessie Mae Hall 24 for one week.—TREM. Managers of cos. are loud in their praise of our new Opera House, saying it is one of the handsomest and most complete in Southern Ohio.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager). John E. Brennan in Tim the Tinker 6 to small audience; good performance. Stetson's U. T. C. 11.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager and proprietor). Finnigan's Ball 5 to S. R. O.; everybody pleased. Keller 25.—TREM. F. T. Merritt, manager Finnigan's Ball, has signed Terry Ferguson and George H. Emerick, and will feature them for three seasons in McSorley's Twins.

CANAL DOVER.—BIG 4 OPERA HOUSE (Reiter and Cox, managers). John E. Brennan in Tim the Tinker 11; Barney Ferguson in McCarthy's Mishaps 15; Hanford, Spencer and O'Brien in Julius Caesar 22; W. C. Andrews in My Wife's Friend March 4.

NAPOLEON.—RINK OPERA HOUSE (J. L. Halter, manager). House dark week ending 15.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager). Barney Ferguson and St. George Hussey in McCarthy's Mishaps 10 to fair house; a laughable performance. The Pay Train 8 to good business. Max O'Rell 13; Hanford, Spencer and Nora O'Brien 15.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers). McCarthy's Mishaps drew a large audience 7.

NEWARK.—MEMORIAL AUDITORIUM (Foreman, Rosebraugh and Sowersby, managers). Frank Bush in Girl Wanted 8 to small business; Stetson's Uncle Tom's Cabin co. 10; business fair. Black Crook 14.

PONEROV.—OPERA HOUSE (E. L. Keiser, manager). John Gruth's Faust 8 to good house; excellent performance. May Smith Robbins in Little T. 10; 26.

TROY.—OPERA HOUSE (Lee and Tampion, managers). Murray and Mack in Finnigan's Ball turned people away 6; every seat in the house sold before seven o'clock. Flynn and Sheridan's City Sports 12. Twentieth Century Minstrels under management of Larry Reish 19.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager). Muldoon's Picnic booked for 7 failed to appear. The Wilson Theatre co. opened a week's engagement 10 to packed house. McCarthy's Mishaps 17.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager). The June Agnost co. closed week 8 to very successful business. The Webber Ideals 10 to the banner house of the season.—TREM. This being the home of Jennie Darr, leading lady of the Ideals co., her many friends gave her a royal reception.

STUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager). The Pay Train 6 to good house. Nip and Tuck 8 to fair house. The Fencing Master,



Mr. Bert M. Moses, the advertisement and business writer of 302 Third street, Brooklyn, relates that he recently had occasion to consult Dr. J. S. Carreau, a well-known physician of 18 West Twenty first street, New York City, for a stomach trouble which was pronounced a type of dyspepsia. "After consultation," writes Mr. Moses, "the Doctor gave me a prescription, and I was somewhat surprised to note that the formula was nearly identical with that of Ripans Tabules, for which I had, on more than one occasion, prepared advertising matter. I had Dr. Carreau's prescription filled, and it proved satisfactory, giving quick relief. A week later, when I had taken all the medicine, I again called on the Doctor and mentioned the similarity of his prescription and the proprietary remedy spoken of, showing him both the remedy itself and the formula. The Doctor was at first somewhat inclined to criticize what he called patent medicines, but appeared to be surprised when he noted to what extent his own prescription conformed to the formula I showed him. It was practically the same. After a short time devoted to noting the careful manner in which the proprietary medicine was prepared, he wound up by prescribing it for my case. Of course I had to pay him for telling me to do this, but it was worth the cost to have such high professional assurance that the advertised article was, in fact, the scientific formula that it purported to be. I might have taken the proprietary medicine in the beginning and saved the Doctor's fee, but I think the confidence I have acquired in the efficacy of the remedy, through the Doctor's indorsement of it, is well worth the fee."

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with clever principals and good chorus, delighted a fair-sized audience 10. Griffith's Faust 13. Old Homestead 14. Limited Mail 20. The Limited Mail 20. **URRICHVILLE.**—CITY OPERA HOUSE (Elvan and Vandenburgh, managers): J. E. Brennan in Tim the Tinkler to light business; performance fair. Barney Ferguson in McCarthy's Mishaps 14. The German Reel 24-25.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): John Griffith in Faust 10 to a very large audience; performance excellent; receipts, \$712. Limited Mail 20. Shore Acres March 12.

SALAM.—GRAND OPERA HOUSE (Lyle Brothers, managers): Carrie Lewis week of 3 to good business and good satisfaction. McCarthy's Mishaps 14; Wilson's Theatre co. week of 17; Wang 27.

MASSILLON.—ARMORY HALL (Haverstack and Kramer, managers): The Lyric Quartette 5 to poor business. Stetson's Uncle Tom's Cabin co. to capacity of the house. BUCHER'S OPERA HOUSE (Michael Bar, manager): McCarthy's Mishaps 8 to a crowded house; good satisfaction. Pay Train 7 has canceled. Morrison's Faust 21.

GALLIPOLIS.—ARIEL OPERA HOUSE (J. M. Kaufman, manager): House dark 10-13. Country Circus 14. Little Dixie 27.

CAMBRIDGE.—HAMMOND OPERA HOUSE (R. Hammond, manager): Tim the Tinker 7 to poor attendance. Hi Henry's Minstrels 11 to very good business and well attended audience.

CANTON.—THE GRAND (L. B. Cool, manager): The Fencing Master, with Katherine Germaine in the title role, pleased a large audience 8.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (G. A. Wintzer, manager): A Green Goods Man 11 to a good house.

PIQUA.—PIQUA OPERA HOUSE (C. C. Sauk, manager): Limited Mail 6 to S. R. O.; general satisfaction.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Fanny Davenport 3-4 to fair business. Rice's 1402, 13-15; Della Fox 17, 18. For Fair Virginia 20-22.

COSHOCTON.—COSHOCTON OPERA HOUSE (D. R. Keith, manager): Stetson's Uncle Tom's Cabin 7 to S. R. O. Tim the Tinker 10; fair house; fair performance. McCarthy's Mishaps 13; Professor Steel, hypnotist, week of 17.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Poltz, manager): The White Mahatmas 5 to good business. Sheridan and Flynn's City Sports 10, 11 to good business. The Fencing Master 14. Black's Opera House (George Marks, treasurer): Dark.

TIFFIN.—NORRIS'S OPERA HOUSE (Charles L. Bristol, manager): Lost in New York 6 gave good satisfaction to a fair-sized audience. Atkinson's Comedy co. presented Peck's Bad Boy in a good manner 10 to a large audience and gave general satisfaction. The Limited Mail 15.

LINA.—FAIRBANK OPERA HOUSE (W. A. Livermore, manager): McCarthy's Mishaps 3 to fair business. Limited Mail 6 to good house. Finnigan's Ball 7 to large audience. Lost in New York 10 to poor house. Town Topics 15.

FREMONT.—OPERA HOUSE (Heim and Havens, managers): Bunch of Keys 20; South Before the War 24.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Jessie Mae Hall opened week of 10-15 to good business. Town Topics 17; Wang 22, 1602, 25.

LOGAN.—RENNEL'S OPERA HOUSE (S. F. A. Koppe, manager): Two Old Cronies 8 to good business; performance good. Labadie Faust co. 19.

GREENFIELD.—OPERA HOUSE (Depoy and Heidiguel, managers): Alha Haywood pleased a large audience 7; performance good. Wills' Two Old Cronies 12; Cowles' Country Merchant 19.

OREGON.

HILLSBORO.—OPERA HOUSE (J. Hauschwind, manager): Uncle Josh Spruceby 8 to the best house of the season.

BAKER CITY.—RUST'S HALL (M. B. Goldstein, manager): Effie Ellsler in As You Like It 4 to good business; excellent performance. Bowman and Young's Minstrels 26.

PENNSYLVANIA.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair, manager): Mr. and Mrs. Robert Wayne 3-4 at popular prices to only moderate business, but gave the best of satisfaction. Saved From the Sea was cleverly rendered 10 to a large and very appreciative audience. Boyd Putnam was particularly fine in his part.

PUTNAM.—PUTNAM OPERA HOUSE (James G. Ellis, manager): De Wolf Hopper Opera co. had a magnificent reception 7. The audience was the largest in the history of the house. It was the social as well as the theatrical event of the season in this city and it drew many people from out of town. Dr. Syntax is hardly up to the standard of some of the other operas in which Mr. Hopper has been seen, but it gives the big comedian a wide scope for his antics. The staging and costuming of Dr. Syntax were fine and the whole performance admirable. Joe Ott in The Star Gazer 8 gave a pleasing entertainment. The specialties were very fine. Manager Ellis has booked them for a return date.

BETHLEHEM.—OPERA HOUSE (L. P. Walters, manager): Minerva Dorr and Frank McCrossen and an excellent supporting co. presented Niobe 11 to fair business. The verdict of the audience was that Niobe, as played by the present co., is the best comedy attraction of the season. Paradise Alley 14; The Derby Winner 19; My Wife's Friend 22. Items: Elmer J. Walters, for three friends the bustling representative of Side Tracked, was in town 11 in the interest of Wall's Comedy co., which will appear here April 20-22.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgender, manager): Rush City 9 to fair business. Conroy and Fox in O'Flarity's Vacation 11; fair business. Davis' Theatre (George E. Davis, manager): Arthur C. Sidman in A Summer Shower 6-8 to good business. The Train Wreckers 10-12 to fair business. The Frodoes (Wagner and Reis, managers): Corse Payton 5-8 in repertoire to crowded houses.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Vecker, manager): The White Slave, with a good co., pleased a small audience 6. Helen Collier played in the title role very effectively. De Wolf Hopper, with a good co., pleased a very large audience at advanced prices. Olga Nehera in Denise 10 to a large audience at advanced prices. Saved From the Sea attracted good house 12. Neil Burgess in The County Fair 14; Niobe 15; The Derby Winner 17; Paradise Alley 18.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Hoss and Hoss 13-15. Academy of Music (John D. Miller, manager): A good performance of The White Slave attracted large audience 7, 8. Minerva Dorr gave a clever performance of Niobe 10. A large audience attended The County Fair 12. The performance was much enjoyed. Biju Theatre (Charles Gilder, manager): Blue Beard drew large houses 6-8 and was well given. Sam Jack's My Uncle co. amused large audience 10-12.

SOMERSTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): The Cecil Spooner Comedy co. pleased large audiences 3-8. This is by far the best repertoire co. that has played this city for several seasons. Madge Tucker in repertoire opened a week's engagement 10 to S. R. O.

TYRONE.—ACADEMY OF MUSIC (G. W. Hamersley, manager): Girl Wanted 6 to fair business. Lewis Comedy co. 10-12 in repertoire to fair business. PUTNAM'S HALL: Boston Temple Quartette, assisted by Miss Ridgeway, reader, gave one of the finest musical entertainments ever seen here 12 to large and select audience.

TITUSVILLE.—OPERA HOUSE (John Gahan, lessee): Andrew Mack in Myles Aaron 7 to big house; performance excellent. Royal Hawaiian Military Band and Glee Club 12; fair house, performance excellent. John Conroy co. 17; Boston Theatre co. 24-29. Items: Sageo, hypnotist, after billing the city for 10-15, canceled for no given cause.

GREENSBURG.—KRAIG'S THEATRE (R. G. Curran, manager): Joe Ott in The Star Gazer 7 to a crowded house; performance good and audience well pleased. Princess Snow White, by local talent, matinee and night, 14. Side Tracked 17; Country Circus 25; Johnson-Smedley co. 19, for benefit of local Hose Company No. 3.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Mishler and Myers, managers): Jay Circus 7, 8 to fair business. Star Gazer 10; good satisfaction and big house. Saved From the Sea 11; large house. George Larnen in leading comedy role was well received. Mr. and Mrs. Wayne in repertoire, 12-15. Thomas E. Shea 17-22; Country Circus 24; Mikado, local 25, 26; Derby Winner 27, 28; My Wife's Friend 29.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): The White Slave drew a good-sized audience 5; excellent co. and first-class performance. The Allentown Concert Band, assisted by the Euterpean and Oratorical Societies, gave a concert 11 for the benefit of the Allentown Hospital Fund. Over \$1,000 was realized. My Wife's Friend 23; Sandow 23; The Dazzler 25; Kate Rooney 26; McCarthy's Mishaps 27.

NEW CASTLE.—OPERA HOUSE (Wagner and Reis, managers): Thomas E. Shea to big business week closing 8. Frederick Bancroft, the magician, to fair business 10. In addition to the feats of magic several good specialties are introduced, that of Adelle Purvis being the most worthy of mention. Splendid scenery and stage settings also added to the performance. Side Tracked 11.

YORK.—OPERA HOUSE (R. C. Pentz, manager): Maude Hillman closed a week in repertoire 8 to good business, presenting Charity Bess, At the Ficket Lines. The Vagabond Heiress, A Struggle for Honor, Poverty Corner and Kugget Nell; performances creditably rendered. Mikado, by local talent, 13; Niobe 14; Hindon Fakers, for hospital benefit, 15.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): The Brooklyn Handicap 6 to fair house. Sinbad 8 to big house, giving best of satisfaction. Hanford, Spencer and O'Brien co. 12 to fair house; good performance. Carrie Louis 17-23.

FRANKFORD.—MUSIC HALL (Jennings, Lantz and Beresford, managers): James R. Reilly in The Broom Maker and German Soldier 7, 8; fair performances to large houses. A Night's Frolic 10 to good business. On Erin's Shores 14; Miss Harum Scarum 15; Dr. Bill 22. Items: William Allen, manager of Music Hall, has resigned.

JEANETTE.—OPERA HOUSE (Charles DeVaux, manager): Gilbert's Comic Opera co., presenting Mascot, gave a good performance to a fair audience 13. J. B. Mackie in Grimes' Cellar Door 15. Items: Bancroft the Magician canceled 3.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): A Jay Circus drew good business 6 and pleased the audience. Sowing the Wind to a fine house 8. The co. is very superior and gave a most acceptable presentation of this fine play. Maude Hillman in repertoire drew excellent business for the week beginning 10.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Lewis Comedy co. filled a two weeks' engagement to good business. The Arion Club 10 rendered The Voyage of Columbus to the largest house this season. Miss Dorr in Niobe 13 to a fair-sized house. Cecil Spooner co. 17-22.

ROCHESTER.—OPERA HOUSE (C. A. Vandervelde, manager): Frank Bush in Girl Wanted 7 gave a good performance to a large audience. Lillian Kennedy 11 pleased a good audience. Old Homestead 12. Items: Rochester Lodge, 20, R. F. O. E., held their grand open social session Jan. 30. Elks were present from Pittsburgh, East Liverpool, Baltimore, etc. It was a splendid affair.

EASTON.—ARL OPERA HOUSE (Dr. W. K. Detweiler, manager): Barney Fagan and Sam J. Ryan in Paradise Alley to good business 10. Neil Burgess in County Fair pleased the house 11; performance excellent. Olga Nehera in Denise held the boards 11 and delighted one of the largest and most fashionable audiences of the season. Trilby 17; Bob Hilliard 20.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, lessees): The American Extravaganza co. 7, presenting Sinbad, pleased good-sized audiences. Andrew Mack and his excellent co. in Myles Aaron drew fairly well 8. Mr. Mack's songs were new and well received. Sandow 17; Grimes' Cellar Door 19; Charles A. Gardner 20.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Andrew Mack in Myles Aaron 6 to fair attendance. Waite Comedy co. opened 10 for week to packed house.

MANHATTAN CITY.—OPERA HOUSE (J. J. Quirk, manager): Katie Rooney in The Derby Mascot, return date, 14. A Night's Frolic 15. The Gonzales Opera co. booked 17-19, canceled. This was a big disappointment, as the house has had no comic opera this season.

PITTSBURGH.—MUSIC HALL (J. A. McDougall, manager): Ethel Tucker and a good co. closed a very successful week's engagement 8 and gave good satisfaction. Conroy and Fox 13; The Ideals 24-29. Items: Gertrude Shipman, William R. Neely and W. C. Carr closed with the Ethel Tucker co. 8.

POTTSVILLE.—GRAND OPERA HOUSE (George R. Barstine, manager): House dark 10-15.

PUNISAWAY.—MARIONING STREET OPERA HOUSE (Charles Fish, manager): House dark 10-23.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cashbaugh, lessee and manager): House dark 3-4. Lillian Kennedy 12; Faust 15; McCarthy's Mishaps 18; Old Homestead 22.

WAYNESBURG.—Hi Henry's 6 gave a disappointing performance to the largest house of the season. Robert Deming received a number of encores. Side Tracked 20.

BROWNSVILLE.—RICHIE THEATRE (L. C. Richie, manager): Guy Brothers' Minstrels drew a large and well-pleased audience 10; Gilbert Opera co. 19.

EAST STRONDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Old Farm Bell co. 6 to poor house; co. good. A Night's Frolic 12; Hoyt's A Bunch of Keys 20.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (Thomas Byron, manager): Gilbert Opera co. to a very fair-sized house 8. White Crook 28.

WILLIAMSBURG.—LYCOURG OPERA HOUSE (Wagner and Reis, managers): Katie Rooney in Derby Mascot 12 to a good-sized and much-pleased audience. Sol Smith Russell in The Rivals 18.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamersley, manager): The Sages in Hypnotism 10-15; packed houses and very satisfactory performances.

CONNELLSVILLE.—NEW MYERS' OPERA HOUSE (Charles R. Jones, manager): The Southern-Price co. 10-15 to fair-sized audiences; performance satisfactory.

TOWANDA.—HALL'S OPERA HOUSE (C. T. Kirby, manager): Old Tennessee 8 to a large and appreciative audience; good satisfaction. Arthur Sidman in A Summer Shower 10 to fair business.

CORRY.—WEEKS' THEATRE (L. A. White, manager): Side-Tracked 6; good business, satisfactory performance. Brooklyn Handicap 7; fair-sized audience. Grimes' Cellar Door 20; Alabama 25.

UNION CITY.—COOPER OPERA HOUSE (J. H. Blanchard, manager): Side-Tracked 7; fair business; good performance. Boston Theatre opened 10 to big business.

FREELAND.—OPERA HOUSE (J. Slattery, manager): Dark 12-19.

POTTSVILLE.—ACADEMY OF MUSIC (W. W. Mortimer, manager): Mackey's Opera co. in repertoire of comic operas 9-15; good houses.

OL CITY.—OPERA HOUSE (C. M. Loomis, manager): Mystic Midgits, local, 7, 8 to large houses. Royal Hawaiian Band 10, 11 did good business and delighted their audiences. Star Gazer 20; Hoss and Hoss 22; Old Homestead 25; Alabama 28.

WHEELERSBURG.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Lillian Kennedy in She Couldn't Marry Three to good business 7, 8. J. B. Mackie in Grimes' Cellar Door amused a large audience 11.

BAUCH CHUNK.—OPERA HOUSE (John H. Paga, manager): Paradise Alley 11 to good business, co. and performance excellent. Celie Ellis in A Night's Frolic 13.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Florence Bindley in The Pay Train 7 to good business.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager): The Royal Hawaiian Band gave an excellent concert to a pleased audience 8. Edwin Forsberg in Forgiven 10; Royal Hungarian Band 13.

CHESTER.—GRAND OPERA HOUSE (Thomas Harslett, manager): On Erin's Isle to large houses 11. ST. CARMEL. — BURNSIDE POST OPERA HOUSE (Joseph Gould, manager): Old Tennessee to a fair-sized and appreciative audience 11.

CARDONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): Land of the Midnight Sun 6 and Joe Ott in The Star Gazer 12 gave pleasing performances to big houses.

BUTLER.—PARK THEATRE (George M. Burkhalter, manager): Thomas E. Shea opened 9-15 to S. R. O., giving good satisfaction. Old Homestead 21; Alabama 6.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): A Trip to the Circus gave a fair entertainment 6-8 to good houses. Stetson's U. T. C. co. 13.

MILTON.—GRAND OPERA HOUSE (Griffith and Co.,

American Tour, 1895-96. HENRY IRVING MISS ELLEN TERRY And the LONDON LYCEUM COMPANY

REPERTOIRE:
MACHREIN BECKETT.
KING ARTHUR.
THE MERCHANT OF VENICE.
MUCH ADO ABOUT NOTHING.
LOUIS XI.
A STORY OF WATERLOO.
CHARLES I.
THE LYONS MAIL.
NANCE OLDFIELD.
THE BELLS.
THE CORSIKIAN BROTHERS.
DON QUIXOTE.
JOURNEYS END IN LOVERS MEETING.
A CHRISTMAS STORY.

FEB. 17 TO 22, CINCINNATI, GRAND OPERA HOUSE.
FEB. 23 TO MAR. 21, CHICAGO, COLUMBIA THEATRE.
MAR. 22 TO 25, INDIANAPOLIS, ENGLISH OPERA HOUSE.
MAR. 26 TO 28, DETROIT, DETROIT OPERA HOUSE.
MAR. 29 TO APRIL 1, CLEVELAND, EUCLID AVENUE OPERA HOUSE.
APRIL 2 TO 4, BUFFALO, STAR THEATRE. APRIL 6 TO 11, PITTSBURGH, ALVIN THEATRE.
APRIL 13 TO 18, PHILADELPHIA, CHESTNUT ST. OPERA HOUSE.
APRIL 20 TO 25, BOSTON, TREMONT THEATRE.
APRIL 27 TO 28, PROVIDENCE, PROVIDENCE OPERA HOUSE.
APRIL 30, SPRINGFIELD, COURT SQUARE THEATRE.
MAY 1, HARTFORD, PROCTOR'S OPERA HOUSE. MAY 2, NEW HAVEN, HYPERION THEATRE.
MAY 4 TO 16, NEW YORK, ABBEY'S THEATRE.

managers): Old Tennessee 10 to fair house; performance same. House dark 17-22. Items: Arthur Sidman was booked for 7 but failed to appear. Neither did he cancel the engagement.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Home talent 11 to good business. The Passion Play by photographic views 13; large and pleased audience. The Gilhoobys, Abroad 21; Armstrong Comedy co. 25-29.

RHODE ISLAND.

PAWTUCKET.—OPERA HOUSE (Fred D. Straffin, manager): Fast Mail 6-8 to moderate business. Pirates of Penzance 10-12 to big business and general satisfaction. The singing by Loretta M. Brennan was the feature of the opera. A Cracker Jack 20-22; Standard Opera House co. 24-26; Margaret Mather 27.

ARTISTOTRUM (J. W. Mckeljohn and Co., managers): William Hamilton Gibson lectured on "The Mysteries of the Flowers" 10 to small but appreciative audience. Items: "Charles Scum, the old-time veteran minstrel manager, is in this city the guest of relatives. — Edward McVey, known to the profession as Dan Manville, after visiting every State in the Union, has returned to this city, his native place and home.

NEWPORT.—OPERA HOUSE (Thomas F. Martin, manager): Billy Barry and a good co. pleased a good house 10. The Tornado played against a bad storm to fair house 13. Ward and Vokes 17. One of the Bravest 21; 1402 plays a return date 24, and Two Johns come 27.

WESTERLY.—RIVERS' OPERA HOUSE (C. B. Biven, manager): One of the Bravest drew a good-sized house 8. The Two Johns 29. Items: Otto Yaeger, trombone soloist, left town 12 to join Professor Gentry's Equine Parades at Hot Springs, Ark. — The New, a bright little daily of this city, credits THE DRAMATIC MIRROR for many of its interesting theatrical items.

WOONSOCKET.—OPERA HOUSE (George C. Sweet, manager): Shore Acres 7 had a full house. Many were disappointed at not finding James A. Herne with the co., but were well pleased with performance as given. Rice's 182, 13. One of the Bravest 18, 17, 1600. For Fair Virginia 7, 8 played to light houses. Fanny Davenport in Gismonda 11-14; Robert Mantell 17, 18; Hertzmann 21, 22; Della Fox 26; Nat Goodwin 27; The Private Secretary 28, 29. — GRAND OPERA HOUSE (Cutty and Boyle, managers): The Mexican Orchestra 6 played to light business. In Old Madrid 7, 8 to small houses. A Cold Day 17, 18; The Tornado 20-22. Items: Princess Bonnie Opera co. 7 drew a large house. On the Mississippi drew good houses 10, 11. — The Vendome is lighted by gas, and a temporary electric outfit has to be put in for Fanny Davenport. Owing to failure to get same ready Miss Davenport was unable to give performance 11. The first performance will be 12.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): A Bowsy Girl 10 to fair business.

SPARTANBURG.—CITY OPERA HOUSE (Max Greenwood, manager): Al G. Field's Minstrels Jan. 8 rendered a performance 11. This has been the biggest season in the history of the house.

TENNESSEE.

NASHVILLE.—THE VENDOME (Cutty and Boyle, managers): Henry Irving and Ellen Terry made their first appearance in Nashville 5, 6, presenting The Merchant of Venice, Nance Oldfield and The Bells. The engagement was a big success. Receipts for one night and matinee amounted to about \$7,000. For Fair Virginia 7, 8 played to light houses. Fanny Davenport in Gismonda 11-14; Robert Mantell 17, 18; Hertzmann 21, 22; Della Fox 26; Nat Goodwin 27; The Private Secretary 28, 29. — GRAND OPERA HOUSE (Cutty and Boyle, managers): The Mexican Orchestra 6 played to light business. In Old Madrid 7, 8 to small houses. A Cold Day 17, 18; The Tornado 20-22. Items: Princess Bonnie Opera co. 7 drew a large house. On the Mississippi drew good houses 10, 11. — The Vendome is lighted by gas, and a temporary electric outfit has to be put in for Fanny Davenport. Owing to failure to get same ready Miss Davenport was unable to give performance 11. The first performance will be 12.

MEMPHIS.—LYCOURG THEATRE (John Mahoney, manager): Owing to cancellation of Modjeska's dates this theatre has been dark. Underlined: Robert Mantell and Texas Stark. — GRAND OPERA HOUSE: Princess Bonnie 7, 8 to good-sized and well-pleased audiences. Mr. and Mrs. Oliver Byron in a melodrama entitled "Ups and Downs of Life 10, 11 to poor business.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Living Pictures by society ladies 11 good business. Mr. and Mrs. Oliver Byron 13, 14, 15; Mexican Typical Orchestra 14, 15. Items: A company of local capitalists was organized last week for the purpose of extending the electric railway to the several suburbs around Clarksville. This will, of course, help the theatrical business here, as at present the theatre draws practically no patronage from these suburbs.

MAURFREESBORO.—MASON'S OPERA HOUSE (J. D. Fletcher, manager): The Mexican Band 11, 12 to fair business and good satisfaction.

KNOXVILLE.—STAUD'S THEATRE (Fritz Staub, manager): Baldwin-Melville co. 3-8 in repertoire drew good-sized audiences at popular prices. The Girl I Left Behind Me 11.

COLUMBIA.—GRAND OPERA HOUSE (Heim Brothers, managers): Frank Davidson in Old Farmer Hopkins 6 to a fair audience. House dark 17-22.

BOSTON.—HAWKINS' OPERA HOUSE (Bonting and Bostner, managers): Lillian Lewis' Cleopatra 11 played to a good house. Roland Reed in The Politician 13.

JACKSON.—PYTHIAN OPERA HOUSE (Wortner and Tuchfeld, managers): For Fair Virginia was presented 6 to a small but appreciative audience. The co. is above the average, and deserved a full house. The Ups and Downs of Life 14.

TEXAS.

WACO.—THE GRAND (Sid H. Weis, manager): Lincoln J. Carter's Fast Mail 3 to a small-sized audience. The performance was very poor, and deserved better patronage. Robert Mantell, supported by Charlotte Behrens and an excellent co. 4, presented Monarchs matinee, and The Husband at night to big business; most select audience of the season. Performances brought forth seven all encores and curtain calls. Eugene O'Rourke, supported by a rather poor co., presented The Wicklow Postman 6 to the smallest audience of the season, the performance proving as good as any seen here. Robert G. Ingersoll's lecture on "Liberty of Man, Woman, and Child" 7, turned people away at advanced prices. The Grand never before had as large an audience as upon this occasion. People stood up all over the house, and over 100 seats were sold on the stage. The lecture was the best ever delivered here. A Turkish Bath 8; matinee and night to poor business, the supporting co. and performance was as poor. Fabio Romani 12-14; Edward Milroy in Friends and Mexico 14, 15; Henry E. Diley 17, 18; Hon. R. P. Bland 20; The Cot-

ton King 21; Lewis Morrison 25; A Texas Steer 29. Items: J. E. Ogden's Only a Farmer's Daughter booked for 11 failed to materialize.

NAVASOTA.—COLUMBUS OPERA HOUSE (Goodman and Peoples, managers): Heywood's Celebrities 4 to good business and excellent performance. Edwin Ferry in Othello 6; large and enthusiastic audience; performance good and everybody highly pleased. Richards and Pringle's Georgia Minstrels 3; good business; top-heavy house. Lewis Morrison's co. in Faust 8 to the capacity of the house. The co. is a good one and were greeted with the best and most highly pleased audience of the season. William Roberts as Mephisto was the recipient of many curtain calls. Fitz and Webster's A Breezy Time co. 11; Ex-Congressman Bland 12; F. H. Macov's Maloney's Wedding co. 13; Nashville Students 17; Lincoln J. Carter's Fast Mail co. 21. Items: W. C. Ledard, advance agent of A Breezy Time, is here in the interest of his co.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (C. S. Ruble, manager): The Tornado to packed houses 7; best attraction of the season. Receipts over \$100.

HILLSBORO.—LEVY OPERA HOUSE (Shields and Mendenhall, managers): Heywood's Celebrities 10, 11.

GREENVILLE.—KING OPERA HOUSE (J. O. Tengerden, manager): Aiden Benedict's Fabio Romani 7; light business.

HUNTSVILLE.—HENRY OPERA HOUSE (John Henry, manager): Albert Taylor 7 in The Player; good house but poor performance. Repertoire to small house matinee 8. Don Lucas de Baran night 9, fair attendance; unappreciative audience.

PARIS.—PETERSON THEATRE (R. Peterson, manager): Charles H. Yates' co. No. 2 presented The Twelve Temptations 3; performance up to the average. Lincoln J. Carter's Tornado co. 5 to fairly good house. Scenic effects good, but acting very poor. R. G. Ingersoll 15.

MARSHALL.—MARSHALL OPERA HOUSE (Johnson Bros., managers): Yates' Twelve Temptations to large business 4. Robt. G. Ingersoll lectured on Shakespeare to the largest audience ever seen in the Opera House 5. The Nashville Students 10; Lewis Morrison's Faust 11; Thomas W. Keene 12.

EL PASO.—MYER'S OPERA HOUSE (A. B. McKie, manager): Hennessy-Le Royle co. in repertoire 3-8; capable co. and good business during the entire week. Wicklow Postman co. 12, 13; Hennessy-Le Royle co. 14, 15; Ezra Kendall co. 17, 18; Chimes of Normandy, local 19, 20; Loraine-Hollis co. 21; Schilling's Minstrels 22; Lewis Morrison's Faust co. 23; Harry Sam Vaudeville co. 25. — CHOPIN MUSIC HALL (Dewey and Leitch, managers): House dark week ending 8. No attractions booked.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Hermann the Great appeared 3 to S. R. O. in his excellent entertainment of Magic, Mirth, and Mystery. The dancing of Madame Herrmann was a special feature. Robert Mantell, supported by Charlotte Behrens and his superb co., presented Monarchs 5 and matinee 6. The Husband night 6, good business. Eugene O'Rourke in The Wicklow Postman 7 to fairly good house. The entertainment was first-class. Aiden Benedict's co., with Walter Lawrence and Therese Milford, presented Fabio Romani 8, matinee and night, to fair business. The dancing of Grace Hunter was a feature.

TEXARKANA.—GRIO'S OPERA HOUSE (Harry Ehrlich, manager): Robert J. Ingersoll drew a good audience 3 to hear his lectures on Shakespeare. Lincoln J. Carter

Nestor Leamon made an emphatic hit in the dual roles Lord Holbrook and Captain Holmes, U. S. A., in the latest melodrama, *The Arm of the Law*. Mr. Leamon deserves success always, as he is a careful student

THE NEW YORK DRAMATIC MIRROR.

FEB. 22, 1896.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A RAGGED CHECK (W. S. Butterfield, mgr.): Washington, Ia., Feb. 18. Ottumwa 19. Burlington 20. Keokuk 21. Quincy, Ill., 22. Alton 23. Springfield 24. Lincoln 25. Jacksonville 26. Fayette, Mo., 27. Columbia 28. Mexico 29. St. Louis March 1. ALVIN JORDAN: Burlington, Ia., Feb. 19. ARM OF THE LAW (Clifford Dempsey, mgr.): New York city Feb. 24-29.

ANDREW MACK (D. W. Truss and Co., mgrs.): Detroit, Mich., Feb. 17-22. AMY LEE AND FRANK DOANE: Philadelphia, Pa., Feb. 17-22.

A RAILROAD TICKET (W. W. Freeman, mgr.): Butte, Spokane, Wash., 21-23. Astoria, Ore., 24. San Francisco, Cal., March 2-7.

A BREEZE FROM THE WEST (Fitz and Webster): Greenville, Tex., Feb. 18. Fort Worth 19. Denison 20. Sherman 21. Gainesville 22. Ardmore, I. T., 23. Purcell 24. Norman, O., 25. El Reno 26.

ANDERSON'S THEATRE: Clinton, Ia., Feb. 17-22. A BOWERY GIRL (Harry Williams, mgr.): Atlanta, Ga., Feb. 17-18.

ATHOROUGHRED (George D. Louden, mgr.): City 21. Wabash 22. Clinton 23. St. Mary, O., 24. A CONTENTED WOMAN (Hoyt and McKee, mgrs.): Boston, Mass., Jan. 6-indefinite.

ATLANTIC DAILY STOCK CO.: New York city-indefinite. CRACKER JACK: Fall River, Mass., Feb. 17-19.

A TURKISH BATH (E. H. Macoy, mgr.): Hillsboro, Ia., Feb. 18. Celebration 19. Thurber 20. Decatur 21. Bowie 22. Wichita Falls 23. Garfield 24. Lehigh 25. Krebs 26. Harrison 27.

ALEXANDER SALVINI (W. M. Wilson, mgr.): Lincoln, Neb., Feb. 18. Sioux City, Ia., 19. Omaha, Cedar Rapids 20. Des Moines, Ia., 21. Marshalltown 22. Council Bluffs 23. Davenport 24. Dubuque 25. La Crosse, Wis., 26.

A BLACK SHERIFF (Hoyt and McKee, mgrs.): New York city Jan. 6-indefinite. AMERICAN GIRL (A. Q. Scammon, mgr.): Chicago, Ill., Feb. 17-22.

A TEXAS STRIP (Hoyt and McKee, mgrs.): Memphis, Tenn., Feb. 17. Helena, Ark., 18. Little Rock 19. Fort Worth, Tex., 20. Arkansas 21. Shreveport, La., 22. Dallas 23. Dallas 24. Corsicana 25. BOCKLEBY-MARTINOT: Boston, Mass., Feb. 10-22.

BELL AND FOX PLAYERS: Akeley, Ia., Feb. 17-22. BEN HUR (W. C. Clark, mgr.): Lowell, Mass., Feb. 17-22.

BUNCH OF KEYS (Gus Rothner, mgr.): Coldwater, Mich., Feb. 18. Ann Arbor 19.

BUBB COMEDY (George H. Bubb, mgr.): Amsterdam, N. Y., Feb. 17-22.

BONNIE SCOTLAND (Sidney R. Ellis, mgr.): Harrisburg, Pa., Feb. 18. Reading 19. Lancaster 20. Wilmington, Del., 21. Chester, Pa., 22. Philadelphia 23-29. Jersey City, N. J., March 3-7.

BROWNE'S COMEDIANS (J. G. Brown, mgr.): New York city Jan. 27-indefinite. BROWN STOCK: Portland, Ore., Jan. 27-indefinite.

CARRIE LOUIS (John Himmelsheim, mgr.): Meadville, Pa., Feb. 17-22. Johnston 23-29. Cumberland, Md., March 2-7.

COON HOLLOW: Waterbury, Conn., Feb. 17, 18. Bristol 19. Milford, Mass., 20. Fitchburg 21. Salem 22. Amesbury 23. Haverhill 24. Gloucester 25. Lawrence 26. Manchester, N. H., 27. Lowell 28. Andover 29. CECIL SPOONER (B. S. Spooner, mgr.): Lebanon, N. Y., Feb. 17-22. Trenton, N. J., 23-29. Reading, Pa., March 2-7.

CLAUDE GILLINGWATER: Rock Island, Ill., Feb. 24-29. CROUCHING OLCOTT (Augustus Pittou, mgr.): New York city Jan. 29-indefinite.

COOL'S BIG STOCK CO. (Floy Crowell and Charles Morrison): Akron, O., Feb. 17-22. Canton 23-29. NEWARK MARCH 2-7.

CLAY CLEMENT (Joseph Adelman, mgr.): Jacksonville, Ill., Feb. 18. Springfield 19. Peoria 20. Champaign 21. Danville 22. Anderson, Ind., 23. Logansport 24. Marion 25. La Fayette 26. Richmond 28. Hamilton, O., 29.

COMPTON'S PLAYERS: Davenport, Ia., Feb. 17-22. CROW SISTERS: Petersburg, Ill., Feb. 17-22.

CORIN AND TOP'S COMEDIANS: Hampton, Va., Feb. 17-22. CHARLEY'S AUNT (No. 2): Minneapolis, Minn., Feb. 17-22. Duluth 23. West Superior, Wis., 24. Baraboo 25. Ida Van Cortlandt 26. Elgin 27.

CORSE PAYTON (David J. Ramsey, mgr.): Gloucester, N. Y., Feb. 17-22. Cohoes 23-29. Amsterdam March 2-7.

CHASE LISTER THEATRE: Moberly, Mo., Feb. 17-22. COUNTRY CIRCUS: Wheeling, W. Va., Feb. 18. McKeesport, Pa., 19. Uniontown 20. Johnstown 21. CHARLES F. ELLIS (Archie Ellis, mgr.): Minneapolis, Minn., Feb. 17-22.

CLARA MORRIS: Chattanooga, Tenn., Feb. 21. Nashville 22. COTTON KING (Eastern): W. A. Brady, mgr.: Poughkeepsie, N. Y., Feb. 18. Danbury, Conn., 19. South Norwalk 20. Derby 21. Bridgeport 22. Naugatuck 23. Waterbury 24. Pittsfield, Mass., 25. Westfield 26. Greenfield 27. Adams 28.

CRISTON CLARK (James A. Taylor, mgr.): Philadelphia, Pa., Feb. 17-indefinite. COLLIER AND RUSSELL'S COMEDIANS: Clayton, N. J., Feb. 17-22. MILLVILLE 23-22.

CHIMNEY FARMER (Charles H. Hopper): New York city Jan. 13-indefinite.

COTTON KING (Western): W. A. Brady, mgr.: Williamsburg, N. Y., Feb. 17. Philadelphia, Pa., 23-29. DOWN ON THE FARM: Susquehanna, Pa., Feb. 18. Oswego, N. Y., 19. Bath 20. Wayland 21. Avon 22. JAYVILL AND MR. HYDE (Venie's): Ada, O., Feb. 24-26.

DELMONICO'S AT SIX (J. M. Ward, mgr.): St. Louis, Mo., Feb. 16-22.

DONNELLY AND GIRARD: Brooklyn, N. Y., Feb. 17-22. DERRY MASCO: Shenandoah, Pa., Feb. 18. Hazleton 19. Girardville 20. Mauch Chunk 21. Danville 22. Sun-cinnati, O., Feb. 17-22.

DOWN IN DIXIE (Davis and Keogh, mgrs.): Brooklyn, N. Y., Feb. 17-22. Boston, Mass., 23-29. N. Y., Feb. 17-19. Syracuse 20. Albany 21. Oswego 22. Watertown 23. Rome 24. Utica 25. Schenectady 26. Albany 27. Reading 28.

DURRY WINNER: Reading 27. ALLENTOWN 28. Easton 29. Wilkesbarre 30. DOWN ON THE SUWANNEE RIVER: Montreal, P. Q., Feb. 17-22. Chicago, Ill., 23-29.

DAN SULLY: Kansas City, Mo., Feb. 17-22. Toledo, O., 23-29. ELDON'S COMEDIANS: Elwood, Ind., Feb. 17-22. New Castle 23-29. Montpelier, N. H., 24.

E. H. SOTHERN (Daniel Frohman, mgr.): Boston, Mass., Feb. 2-22. Philadelphia, Pa., 23-29. EPIK ELLSBERG: Pueblo, Col., Feb. 18. Trinidad 19. Dallas, Tex., 21. Paris 21. Gainesville 23. Sherman 24. Denison 27. Fort Worth 28.

EMPIRE THEATRE (Frohman's): New York city Feb. 3-indefinite.

8 BELLS (John F. Byrne, manager): Kansas City, Mo., Feb. 17-22.

EDWARD VROOM (Julian Magnus, mgr.): New York city Feb. 10-22.

EDWIN FERRY (George Buckler, mgr.): Houston, Tex., Feb. 17-20. San Antonio 21-23. Austin 24.

THE TICKET (H. P. Meldon, mgr.): Rome, N. Y., Feb. 17-22.

EMPIRE STOCK (R. P. Janette, mgr.): Albany, Mich., Feb. 17-22.

ELKHORNDORF: Washington, D. C., Feb. 17-22.

EDMONTON FRASER: McLeod, Can., Feb. 19-22.

ELLENWOOD PLAYERS: South Norwalk, Conn., Feb. 17-22.

E. M. AND JOSEPH HOLLAND (Richard Mansfield, mgr.): New York city Feb. 4-22. Peckskill 21. Troy 25. Schenectady 26. Oswego 27. Watertown 28. Ogdensburg 29.

EDWARD HARRIGAN (M. W. Hanley, mgr.): Cincinnati, O., Feb. 16-22.

EDWARD M. FAYON (A. Q. Scammon, mgr.): Biddford, Me., Feb. 18. Manchester, N. H., 19. Nashua 20. Waltham, Mass., 21. Marlboro 22. Westfield 23.

Springfield 25. Northampton 26. Holyoke 27. North Adams 28. Saratoga, N. Y., 29.

ADAMS 29. Saratoga, N. Y., 29. Feb. 18. Bingham 19. FARMING, Mass., Feb. 18. Golden, mgr.: So. Maribhead 21. Gloucester 22. Lawrence 23. Amesbury 24. Milford 25. Marlboro 26. Gardner 27. Athol 28. Uxbridge 29. St. Albans 30. Rutland 4. Burlington 5. St. Albans 6. Plattsburgh, N. Y., 7.

FAST MAIL (Southern): John F. Hogan, mgr.: Curo, Tex., Feb. 18. Victoria 19. Richmond 20. Houston 21. Huntsville 22. Palestine 23. Kearney 24. Bryan 25. Nevada 26. Galveston 27. Beaumont March 2. Orange 3. Lake Charles, La., 4. New Iberia 5. Franklin 6. Thibodaux 7.

FRANKLYN STOCK: Portland, Ore., Feb. 17-22. FROBENIUS'S STOCK: Philadelphia, Pa., indefinite.

FRODO AND MEXICO (Arthur C. Alston, mgr.): Dallas, Tex., Feb. 18. Ft. Worth 19. Greenville 20. Little Rock 21. Fort Smith 22. Springfield, Ark., 23. Sedalia 24. St. Joseph, Mo., 25. Denver, Col., March 2-6.

FREDERICK WARD: Los Angeles, Cal., March 17-23. FRANK JONES (Our Country Cousin): Thomasville, Ga., Feb. 18. Quitman 19. Valdosta 20. Lake City, Fla., 21. Gainesville 22. Palatka 23. Jacksonville 24. T. Mettitt, Ill., 6. Hannibal, Mo., Feb. 18. Burlington 19.

FLORA STANFORD (J. G. Glasgow, mgr.): Scottsdale, Ariz., Feb. 17-22. Connellsville 23-29. Frothing, Md., March 2-7.

FOR FAIR VIRGINIA (Frank G. Cotter, mgr.): Columbus, Ky., Feb. 20-22. Washington, D. C., 23-29. burg 3. Easton 6. Allentown 7.

GENTLEMAN JOE: New York city Jan. 30-indefinite. GIBBY (J. B. Paduch, mgr.): Ind., Feb. 18. Frankford 22. Louisville 23-29. Owensboro 21. GAY PARISIANS: Boston, Mass., Feb. 24-April 4.

GIRARD AVENUE THEATRE STOCK (George Holland, mgr.): Philadelphia, Pa., indefinite.

GREAT BROOKLYN HANDICAP (Aubrey G. Hennessey, mgr.): Toronto, Can., Feb. 17-22. GUS HENNESSEY (Jacob Litt, mgr.): Omaha, Neb., Feb. 18-19. St. Joseph, Mo., 22. Kansas City 23-29. Quincy, Ill., March 2. Ft. Smith 3. Keokuk 4. Burlington 5. Galesburg 6. Springfield 7.

GLORIA (Ada Van Etta, mgr.): W. Va., 24. Louisville, Ky., Feb. 16-23. Sistersville, W. Va., 24. GREAT DIAMOND ROBBERY (Palmer and Knowles, mgrs.): Philadelphia, Pa., Feb. 17-22.

GEORGE W. MONROE (R. B. Monroe, mgr.): Milwaukee, Wis., Feb. 16-22.

GALLAGHER AND WEST (W. E. Watson, mgr.): Van-dusen, Ill., Feb. 18. Taylorville 19. Peoria 20-22. HEART OF MARYLAND: New York city Oct. 23-indefinite.

HENRY IRVING: Cincinnati, O., Feb. 17-22. Chicago, Ill., 24-March 21.

HUMAN HEARTS (Wilson S. Ross, mgr.): Hoboken, N. J., Feb. 17-19. Paterson, 20-22. Brooklyn, E. D., 23-29. Washington, D. C., March 2-7.

HUBERT LARABEE: Jackson, O., Feb. 18.

HERNIE'S SONGS ACRES (William R. Gross, mgr.): Chicago, Ill., Feb. 17-indefinite.

HANFORD, SPENCER AND O'BRIEN (Frank G. Con-nolly, mgr.): Cleveland, O., Feb. 17-22.

HAROLD WALL (John Young, mgr.): Marion, Ind., Feb. 17-22. Peru 23-29.

HEART-DRICK DRAMATIC: Harrisburg, Ark., Feb. 17-19.

HERBERT AND REYNARD: Kokomo, Mo., Feb. 17-22. HERZEL AND WILSON COMEDY: Sullivan, Ill., Feb. 17-22. Tuscola 24-29. Saybrook March 2-7.

JOHN BROTHERS (W. McGowan, mgr.): Richmond, Ky., Feb. 22. Winchester 23. Georgetown 25. HENDERSON'S COMEDY (W. F. Henderson, mgr.): Carlisle, Pa., Feb. 17-22. Columbia 24-29.

HERMANN THE GREAT: Memphis, Tenn., Feb. 17-22. Nashville 21. Atlanta, Ga., 24-26. ton, D. C., March 2-7.

HOT'S COMEDY CO.: Bethany, Mo., Feb. 17-22. HENRY E. DIXIE: Waco, Tex., Feb. 17. San An-tonio 19. Austin 20. Galveston 21. Houston 22. March 2. Little Rock 3. Pine Bluff 5. Monroe, La., 6. Vicksburg, Miss., 7.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): 30. St. Albans 31.

HUMANITY (W. A. Brady, mgr.): Bangor, Me., Feb. 18. Togus 19. August 20. Lawrence, Mass., 21. Dover, N. H., 24. Manchester 25. Nashua 26. Mass., Feb. 17-22.

HOS AND HOSS (Joseph Conyers, mgr.): Worcester, city, Feb. 17-22.

IN OLD KENTUCKY (No. 1): Jacob Litt, mgr.: New York city, Feb. 17-22.

IRVING-FRENCH: Minooka, Ill., Feb. 17-19.

JOHN DILLON (J. M. Slunk, mgr.): Omaha, Neb., Feb. 16-19. Missouri Valley, Ia., 20. Onawa 21. Sac City 22. Cedar Rapids 23.

JOHN DORMON: Jackson, Tenn., Feb. 16-22.

JOHN STARFORD (Gustave Frohman, mgr.): St. Paul, Minn., Feb. 17-22.

JOHN REYNOLDS (Renolds and Flury, mgrs.): La Harpe, Ill., Feb. 17-22. Mt. Sterling 24-29.

JULIA MARLOWE-TABER AND ROBERT TASH (Theodore Bromley, mgr.): Boston, Mass., Feb. 10-29. Providence, R. I., March 4.

JAMES O'NEILL (W. F. Connor, mgr.): Denver, Col., Feb. 17-23. Salt Lake City, U., 24-27. Ogden 28. 29. Aspen, Col., March 2. Leadville 3. Colorado Springs 4.

JAMES J. CORRIET (W. A. Brady, mgr.): Chicago, Ill., Feb. 17-22. Cleveland, O., 23-29.

JOHN DREW (Charles Frohman, mgr.): Philadel-phia, Pa., Feb. 10-22. New York city 23-indefinite.

JOHN CANTON (A. Fool for Luck; John W. Dunne, mgr.): Macomb, Mo., Feb. 18. Quincy 19. Dunne, Mo., 20. Washington 21. Ottumwa 22. Oskaloosa 23. Des Moines 24. Marshalltown 25. Cedar Rapids 27. Peoria, Ill., 28. Galesburg 29. Chicago March 2-7.

JESSE MAX HALL (O. M. Hall, mgr.): Fort Wayne, Ind., Feb. 17-22. Portsmouth, O., 23-29.

JOHN E. BRENNAN (Tim the Tinker; Frank W. Lane, mgr.): Tiffin, O., Feb. 18. Sandusky 19. Fostoria 20. Bowling Green 21. Ann Arbor, Mich., 22. Coldwater 23. Flint 24. Chatham, Ont., March 2. St. Thomas 3. Byron 4. Bradford 5. Welland 6. Towanda, N. Y., 7.

JOHN HARR: Boston, Mass., Feb. 17-22.

JOSHUA SIMPKINS: Salamanca, N. Y., Feb. 18.

JOHN J. BURKE (Edmund P. Hilton, mgr.): Holyoke, N. Y., Feb. 17-19. Bennington, Vt., 20. Lansingburg, N. Y., 21. Cohoes 22.

JOHN KERNELL (Davis and Keogh, mgrs.): Chicago, Ill., Feb. 16-22.

JUNE AGNOTT (Clifton and Middleton, mgrs.): Charle-otte, N. J., 24. Flemington 25. West Chester, Pa., 26. KAUFMAN'S FUN-MAKERS: Stromsburg, Neb., Feb. 17-22.

KATIE PUTNAM (Will O. Wheeler, mgr.): San Fran-cisco, Cal., Feb. 10-22.

KENNEDY'S PLAYERS: Elizabeth, N. J., Feb. 17-23.

LOST PARADISE: Baltimore, Md., Feb. 17-22.

LEWIS MORRISON (E. J. Abrams, mgr.): Sherman, 21-23. Corsicana 25. Waco 26. Austin 27. San An-tonio 28. Galveston March 2, 3. Houston 4, 5. Beaumont 6. Lake Charles, La., 7.

LIMITED MAIL (Elmer E. Vance, mgr.): Elyria, O., Feb. 18. Shelby 19. Galion 20. Mt. Vernon 21. Newark 22. Lancaster 23. New Straitsville 25. Zanesville 26. Cambridge 27.

LOUIS JAMES (Wagenhals and Kemper, mgrs.): Vic-toria, B. C., Feb. 17-19. Vancouver 20-22. Portland, Ore., 23-29. Olympia 30. Wash., March 2-7.

LANGDON DRAMATIC: Roper, N. C., Feb. 17-22.

LITTLE MISS NUGGET (R. S. Mitchell, mgr.): Indian-apolis, Ind., Feb. 17-22. Cincinnati, O., 23-29.

CASTLE NEW YORK: Elkhardt, Feb. 17. New LYCURN THEATRE STOCK (Daniel Frohman, mgr.): New York city Jan. 29-indefinite.

LAND OF THE LIVING (Kahn and Myers, mgrs.): Chi-cago, Ill., Feb. 17-22.

LITTLE TRINITY (Fred Robbins, mgr.): Moundsville, W. Va., Feb. 18. Cadiz, O., 19. Sistersville, W. Va., 21. Marietta, O., 22. McConnellsville 23. Corning 25. Pomeroy 26. Gallipolis 27. Logan 28. New Straitsville 29.

LAND OF THE MIDDNIGHT SUN: Brooklyn, E. D., N. Y., Feb. 17-22.

McDOODLE AND POODLE (Rice and Bar-ton's Comedians): Lynn, Mass., Feb. 22-23.

MINNIE MADDEN FINE (Henry Greenwell and Co., mgrs.): Detroit, Mich., Feb. 17-19. Toronto, Ont., 20. Buffalo, N. Y., 21-23. Rochester 22-29.

MAZINGLE: Hill City, S. D., Feb. 17-19. Keystone 20-22. Deadwood 23-29. Lead City March 1-7.

MALONEY'S WEDDING (E. H. Macoy, mgr.): Vankum, Tex., Feb. 19. Victoria 20. Laredo 22. Mass., Feb. 17-March 29.

MADAME SAINT-GENE (Augustus Pittou, mgr.): Boston, Mass., Feb. 17-March 29.

MRS. POTTER-MR. BELLW: SYRACUSE, N. Y., Feb. 17.

MARIE WELLSLEY (Othe and Wilson, mgrs.): Osha-loosa, Ia., Feb. 17-22. Ottumwa 23-29. Peoria, Ill., March 2-7.

MAK WHITE FLAG: Buffalo, N. Y., Feb. 17-19. Toledo, O., 20-22.

MINNIE STANLEY: Middletown, Conn., Feb. 17-22.

MARK BROTHERS (R. W. Marks, mgr.): Peterboro, N. H., Feb. 10-22.

MILTON'S COMEDY: Mt. Vernon, Mo., Feb. 17-19. Liberal 20-22.

MINNIE PALMER: New Bedford, Mass., Feb. 18. Fall River 19, 20.

MAY IRWIN (Rich and Harris, mgrs.): Chicago, Ill., Feb. 9-22.

MACAULEY AND PATTON'S PLAYERS: Dunkirk, N. Y., Feb. 17-22.

MAUDE WILLMAN (W. G. Snelling, mgr.): Elmira, N. Y., Feb. 17-22. Courtland 24-29. Bingham-ton March 2-7.

MR. AND MRS. ROBERT WAYNE: Reading, Pa., Feb. 17-22.

MELLEN McHENRY (J. R. Delcher, mgr.): Ellens-burg, Wash., Feb. 18. Tacoma 19. Seattle 20, 21. Salem 22. San Francisco, Cal., 23-29.

LOUIS, Mo., Feb. 17-23. Louisville, Ky., 24-26. Nash-ville, Tenn., 27. Memphis 28. New Orleans, La., March 1-8.

NEIL BURGESS: Washington, D. C., Feb. 17-22.

NEW BOY: Buffalo, N. Y., Feb. 17-22.

NORTHERN LIGHTS: Pittsburg, Pa., Feb. 17-22.

NICKERSON COMEDY: Concord, N. H., Feb. 17-22.

NEWBURY COMEDY: Concord, N. H., Feb. 17-22.

ON THE SHORES OF NEW YORK (Davis and Keogh, mgrs.): Washington, Ia., Feb. 18. Ottumwa 19. Bur-lington 20.

OLD FARMER HOPKINS (Frank Davidson, mgr.): Union City, Tenn., Feb. 19. Mayfield, Ky., 20. Princeton 21. 26. Du Quoin 22. Murphysboro 23. Cape Girardeau, Mo., 29.

ON THE MISSISSIPPI (Davis and Keogh, mgrs.): New Orleans, La., Feb. 17-22.

OVER BYRON (J. F. Johnson, mgr.): Owensboro, Ky., Feb. 18. Henderson 19. Evansville, Ind., 20. Vin-ton 21. Terre Haute 22. Columbus, O., 23-26. Day-ton 27-29. Indianapolis, Ind., March 2-7.

ON THE BOWERY (Davis and Keogh, mgrs.): Boston, Mass., Feb. 17-22. Montreal, P. Q., 24-29. Toronto, Ont., March 2-7.

OLGA NATHANSON (Charles and Daniel Frohman, mgrs.): Brooklyn, N. Y., Feb. 17-22.

OLD RICE TANNER (John J. Black): Winsted, Conn., Feb. 18.

O'HOLLIHAN'S SHERMAN (William F. Phillips, mgr.): New Brunswick, N. J., Feb. 19. Red Bank 20. Mt. Vernon 21. Middletown 22. Danbury 23. Old Tennessee (J. A. Hardy, mgr.): Scranton, Pa., Feb. 17-19. Binghamton, N. Y., 20-22. Wilkesbarre, Pa., 24.

PECK'S BAD BOY: Detroit, Mich., Feb. 16-22.

PETER F. DAILEY (The Night Clerk, Rich and Harris, mgrs.): Philadelphia, Pa., Feb. 17-22.

GAWAIN'S GOSSIP.

A Breezy Letter Dealing with Theatrical Persons and Plays in London.

[Special Correspondence of The Mirror.]

LONDON, Feb. 7, 1896.

In my last I spoke of the production at the Duke of York's, the night before, of a so-called "comedy" written by Fergus Hume, entitled



FERGUS HUMES.

The Fool of the Family, and indicated that it had no chance of success. I surmised that about a fortnight would see it through. But, alas, the night after mailing the piece was withdrawn, after a run of three consecutive nights, the theatre was closed, and the partnership of Charles Cartwright and Henry Dana was incontinentally dissolved. This up-to-now terribly unfortunate house is this week "to let," pending a new production by Horace Ledger.

with him Michael Levenston, and the aforesaid Dana. This production is The Gay Parisienne, a musical play written by George Dance, and has no connection with your American adaptation of L'Hotel Libre Exchange, meaning The Gay Parisians, which Seymour Hicks during his short stay on your side purchased for his Gaiety manager and Adelphi collaborator, George Edwards.

THE BURLESQUE DEFENDED.

The said Hicks read a paper on "Burlesque" at the Playgoers' Club last Sunday night when the chair was taken by that past mistress of burlesque acting, Nellie Farren, who had the night before finished up her ill-fated managerial venture at the Opera Comique and seemed glad of it. Hicks defended the burlesque actor (who, however doesn't appear to have been threatened or bullied) and he championed the modern musical mixture of The Shop Girl and The Lady Slavey type against the old-fashioned burlesque in rhyme. He held that the modern form gave the actor more scope, especially for gaging up to date. The popular chairwoman, although confessing (with truth) that she could never gag (few women can) agreed in the main with the lecturer. Hicks seemed on the whole, however, to have written his paper around a thinly veiled attack on Beerbohm Tree, who once spoke slightly of certain forms of burlesque. Hicks opined that Tree was only jealous because he intended later to produce a burlesque himself—meaning Trilby. Hicks, however, apparently did not know—or chose to forget—that Tree had only recently spoken and written in the highest terms of his neighbour Arthur Robert's splendid travesty of his (T's) Scenical Trilby. Hicks, however, did not know—or chose to forget—that Tree had only recently spoken and written in the highest terms of his neighbour Arthur Robert's splendid travesty of his (T's) Scenical Trilby.



ARTHUR ROBERT.

Trilby. Hicks, however, apparently did not know—or chose to forget—that Tree had only recently spoken and written in the highest terms of his neighbour Arthur Robert's splendid travesty of his (T's) Scenical Trilby.

No new play of any account has been produced this week, but Messieurs the Dramatic Critics have been summoned hither and thither to sample productions of a minor kind. These have included £1000 Reward, a drama, which after touring in the provinces for some three years was this week brought to the long closed Novelty, which has just reopened for weekly bookings of touring companies. The "drama" above mentioned teems with sensational incidents, which, however, are so often interrupted to allow scope and verge for song and dance (even by the villains) that one might almost imagine this "drama" to be of American extraction—if you will pardon my saying so.

TOUCHING TRILBY.

Touching Trilby (and one seems to have to touch it week by week in some form or another) the heretofore mentioned Tree has in the Law Courts again been fighting one Sidney Bowkett (whom some New Yorkers may remember as a sometime minor member of Italy's company) for playing an alleged "pirated version" of Trilby around certain theatres, which we call "small." Bowkett admitted that, after preparing a version of his own, he had repaired to the Haymarket to fill in certain business, etc., of Tree's. After a previous hearing Tree had been told he had better base his injunction against Bowkett for having "conveyed" the new business and speeches which he (Tree) had dropped into Paul Potter's version. But when the case was heard this week the judge held that, as Tree had sold the provincial rights of the play to Charles I. Abud, he could not fight the question. Only Abud could do that. So you may doubtless expect soon to see Tree's fellow slave



CHARLES I. ABUD.

Hebrew, C. I. A., on the legal warpath, eager for the fray and for the scalp of Bowkett.

At the Lyceum (late Lost Angelies) Oscar Barrett is nearing the end of the run of his pretty pantomime, Robinson Crusoe. The poet David's son's English version of Pour la Couronne will be produced there about the 20th inst. by the returning partners, Forbes Robertson and Frederick Harrison. Mrs. Patrick Campbell will (weather and will power permitting) play one of the two heroines. The other will be represented by Winifred Emery who (more news) has refused point blank to play second to Mrs. Langtry in Comyns Carr's forthcoming production of your Clyde Fitch's Gossip. I don't blame Winifred, for after all she is an actress, while—but no matter. Let us hope meanwhile

that Gossip has been improved since it was tried by the Lily at the Islington Grand some months ago.

ABOUT PANTOMIMES.

Although most of the pantomimes are now in their last nights, Sir Gus, the Knight of Drury, the manager of Olympia, the latest daring taker of the Opera Comique and producer of many provincial pantomime, is still going strong with his Drury Lane "annual." In this the "principal boy" is again Ada Blanche, one of the very best p. b.'s in these islands. Hardly is her portrait in one of her successes of that kind. Ada, during the non-pantomime season, makes considerable renown and many pieces of eight in our chief variety halls or vaudeville theatres as you now call them. She is a daughter of the late Sam Adams so long associated with the London halls and manager of the Trocadero, where he lost heavily, and, indeed, worried himself into his grave.

Another of our very finest "principal boys" is Marie Lottin, a recent portrait of whom is enclosed herewith. You, of course, know the merry Marie on your side. Few would think, however, to look at this portrait that she is the mother of the mimic Cissie, who was around your region some time ago with her bridegroom, Joe in Huntley Mot arthy, whose father has just resigned the chairmanship of the Irish Parliamentary party.

A STRANGE AND UNUSUAL PLAY.

Another production of the week has been a strange and full four act play entitled Fly and Fly. It proved not at all a sweet fly and fly, it savored too much of bigamy and general "sexuality" for that. The author may not have intended it, but so it panned out. The "hero" (save the mark) contrived to break up the lives of two women by marrying both (one only for a "boyish freak").

But when his worse treated victim, who, believing him dead, had since married a former and still faithful lover, went and died of grief the said "hero" settled down comfortably in a Swiss chalet with the other girl whom he had been compelled to renounce. They evidently intended to live happily ever after anyhow, until our "hero" found another woman, I suppose.

Flying matinees, for which managers take their companies to Portsmouth, Manchester, Bristol, etc., and bring them back to play in London the same evening have been so rife of late that the managers thus made to fly to and fro are beginning to rebel, especially as in the case of the smaller members the payment for the feats of endurance is no meagre. Whether because of this munificent muttering, or a fond, but deep, or whether because he really fears "there is a sort of prejudice against Sunday performances," Arthur Bouschier, the new lessee of the Royalty and the most persistent Flying Matinee of them all, suddenly abandoned last week a project he had formed to take his Child Widow—ers to Paris to play last Sunday night and to return to reappear at the Royalty on Monday evening.

The patriotic "bosom" still continues raging in our music halls and places where they shout. One of the best deliverers of these national ditties is Contralto Lucy Clarke. Lucy is the wife of the well-known agent, Richard Elliott, and she is an immense favorite in the halls. She is, however, going into opera soon.

Shakespeareans have been somewhat exercised during the last week over a question propounded by a savant named Ion Stefanon as to whether Ayon's Bard ever visited Elsinore. Ion lately printed an article in the Contemporary Review asserting the affirmative, and on Wednesday night the Elizabethan enthusiasts who haunt that abode of culture, the Townsbee Hall, Whitechapel, captured Dr. Stefanon and prevailed on him to address them on this Elsinore question. Being a bit of Shakespearean myself, I traveled thither, but although interested I like most of the others, was not convinced by the Doctor's arguments. He argued that Shakespeare must have been to Elsinore because of the correct manner in which he located the castle in Hamlet, because of the realistic names of the characters, because of this, that and the other trivial matters of the same sort. He surmised that W. S. when young was a member of Comedian Will Kempe's company, which was wont to tour around Denmark. But he could not show us young William's name either in cast or in the treasury sheets. Some who came to pray remained to scoff in a courteous manner. Still it was, as I say, an interesting time and not altogether unenjoyable. It would doubtless have been merrier if Frank Bonnell could have dropped in with his Baconian cryptograms.

AS A MARK OF RESPECT.

On this same day, Wednesday, some six or seven of the West End playhouses were closed afternoon and evening in consequence of the funeral of poor Prince Henry of Battenberg. In this closure (as a mark of respect) the ever shrewd Tree led off. He was the first to announce closing—and, of course, he was presently imitated by several fellow managers. Some expressed surprise that Wendham, whose command "to observe to play The Squire of Dames had just been countermanded because of the sad event, was not first in the field as a closer of the Criterion for the day of the funeral. But, no, Tree got there first, and it is via Tree that the Queen has sent per the Lord Chamberlain her gracious acknowledgments to the "closing" managers.

A report comes of the suicide of Harry Evers, held, the "boy" actor, recently traveling in the States. The reports at first gave out that poor Eversfield and "his wife," described as a daughter of Dion Boucicault, and formerly wife of the late John Clayton, had both committed suicide. But on inquiring into the matter a few moments ago learn that Eversfield's wife is here in London alive and well, but of course terribly shocked at the sad news. Also that "the wife"



JESSIE BARTLETT DAVIS.

mentioned in the tragedy was somebody else. Like-wise that Mrs. Dion Boucicault (who has until to-night been playing Mrs. Cregan in the Callen Hawn at the Princess) has demanded apologies on behalf of her daughter to be printed to-morrow in certain evening papers which have published certain wild and reckless statements to night. Libel suits are even talked of.

We shall be rather busy next week, for among productions promised are The New Barmaid at the Avenue on Wednesday, Ledbury, Junior (which is called Christopher, Junior on your side) at Terry's on Friday, the revival of On Change, with Felix Morris, in his original part at the Strand on Saturday, and perhaps the new Gilbert Sullivan comic opera (concerning Strolling Players) at the Savoy on the same evening. In short, it will be a heavy week, but as the aforesaid poet Gilbert saith:

Duty, duty must be done,
The rule applies to everyone,
And painful though that duty be,
To shirk the task were
Fiddle-de-dee.

GAWAIN.

THE B. P. O. ELKS CELEBRATE.

The twenty eighth anniversary of the formation of the Benevolent and Protective Order of Elks was celebrated on Sunday at the New Manhattan Athletic Club Building. The entertainment began at noon, and lasted until midnight, over eight thousand members and visitors were present. The exercises included sword contests, juggling, feats of strength, boxing and gymnastics of various kinds, and swimming exhibitions by Clara Beckwith. In the evening there was a musical and gymnastic programme.

Among the Elks present were Edward Leach, Edward Innet, Richard D. Schell, John G. Hart, Antonio Pastor, C. Henry Gensinger, Nicholas Engel, Robert S. Luger, Samuel L. Tuck, John W. Meyers and James McGee, all of New York Lodge, No. 1. Daniel C. Sherry, Dr. Charles Button, L. H. Stein, C. E. Fell and L. E. Kilby, of Trenton (N. J.) Lodge, No. 100; E. J. Walsh, of Troy Lodge, No. 141; F. M. Epton and Peter Sheppard, of Scranton Lodge, No. 123; W. F. Crowley, of Hartford Lodge, No. 10; Alexander Hughes, Samuel Rockwood, Roy Neer and W. B. McKee, of Paterson (N. J.) Lodge, No. 10; F. C. Liebhart, of Chicago, and S. E. Nost, of Toledo Lodge, No. 33.

SAINTS AND SINNERS AT PALMER'S.

Henry Arthur Jones' play, Saints and Sinners, will be performed at Palmer's Theatre this (Tuesday) afternoon, in aid of the Church Infirmary and Dispensary. The cast will be as follows: Jacob Fletcher, L. H. Stoddard; Captain Eustace Fanshawe, Maurice Barrymore; Ralph Kingsmith, Hugo Toland; Samuel Haggard, Frederic Robinson; Lot Burden, L. M. Holland; Prabelle, Odell Williams; Peter Greenacre, Herbert Millward; Uncle Ramberry, Harry Holliday; Jack Raddles, H. E. Bostwick; Lesson Clifford Leigh, Tom Mark; Alfred Beck, Letty Fletcher; Marie Burroughs, Lydia Emily Seward; Mrs. Parriden, Mrs. Louisa Eldridge; Fanny Partridge, Zenaida Williams.

ACTOR'S PRESENCE OF MIND.

During a performance of Harbor Lights at the Bowdoin Square Theatre, Boston, recently, a long cloak worn by Amelia Brigham caught fire

from the fireplace where she was standing. H. Catus Lonsdale, who was playing the opposite part, seized the burning garment and extinguished the flames, after which both went on with their lines. The audience applauded heartily.

THE SIDNEY ROSENFELD CORPORATION.

The plays by Sidney Rosenfeld to be presented by the Sidney Rosenfeld Corporation are The Two Escutcheons, A House of Cards and A Divorce Colony. The first named play will be presented at the Garden Theatre next Monday.

The actors engaged by the Corporation include Maxine Elliot, Henrietta Crossman, Madeleine Bouton, Thomas Barry, Kate Lester, Kate Osterle, Maud Monroe, Marie Vallean, Grace Rutter, Isabel Haskens, Mary Dugan, Gertrude Randolph, Frank Worthing, E. L. Davenport, George Backus, F. F. Mackay, Grant Stewart, Charles Bowser, R. F. Cotton, Frazer Coulter, Charles F. Craig, Campbell Gollan, H. W. Montgomery, Vincent Serrano, F. Turner, T. B. Montague, T. Cummings, and Edward McDonough.

Sidney Rosenfeld has sent a communication to the American Dramatists' Club to the effect that as a mark of his interest in the Club he intends to pay into the Club's treasury his share of the gross receipts of a special matinee of The Two Escutcheons when that play comes to the Garden Theatre. This offer was communicated to the members of the Club by Charles Klein, recording secretary, at the business meeting held last Saturday evening, and it was accepted by unanimous vote. It was also voted that a resolution of the Club's thanks be forwarded to Mr. Rosenfeld.

JESSIE BARTLETT DAVIS.

Jessie Bartlett Davis, whose portrait is published in THE MIRROR this week, holds a prominent position— which she has justly earned—as one of the most popular and successful comic opera singers in this country. Her voice, since she first became prima donna of the Bostonians, has steadily improved in quality and tone, and as an actress she has no superior on the light opera stage. She is unquestionably one of the best drawing members of that popular organization.

UNDER THE BLACK FLAG.

John D'Ormond and Agnes Fuller are pirating A Texas Steer in Tennessee.

E. E. Nickerson's Comedy company are pirating in the Eastern States.

An organization known as the Evelyn Gordon company is presenting what its managers call The Charity Ball in small Western towns and advertising the same "By permission of Daniel Frohman." The play is not the Belasco and De Mille drama of that name. It is a little melodrama containing seven characters, the name being used to mislead the public. The locale of the play is in Italy. It is advertised as "Daniel Frohman's great Lyceum Theatre success."

Shattuck Opera House, Hornellsville, N. Y., has played eight attractions in the past six weeks whose united business amounted to the sum of \$3,721, an average of \$460 for each. Hornellsville will soon be known among managers as one of the best one night stands of the smaller cities in the country.

TELEGRAPHIC NEWS

CHICAGO.

Still dissatisfied with the Weather Bureau Man—Hall's News and Notes.

[Special to The Mirror.]

CHICAGO, Feb. 17.

Some months ago the Weather Bureau signed a new property man for its Chicago stock company, and if the local managers could have their way they would give him two weeks' notice. Then if a lawsuit came up it would beat the famous one of James Roscoe Smith vs. Stuart Robson, for the new weather man has certainly not given satisfaction to the Chicago managers. He is altogether too strong on the rain machine and the snow box, and last week he dumped the entire contents of the latter upon the city, blocking the "tram cards" (regards to Sir Henry) and keeping lines away from the box offices, so that business was not half what the advance agents will say that it was. The horrible weather killed even my business. Last Wednesday evening was the quietest evening I have ever had. The only caller was a deaf and dumb man who wanted three warrants for a man who had bitten off the end of his thumb. I never saw things so quiet.

We had three operas here last week. At the Grand Francis Wilson made his bow in The Chieftain and has been doing better than any of the others. It is a bright entertainment, he has a splendid company, and he is here for three more weeks. The Chieftain filling in this week. When the streets are made passable he will surely resume his old time business. His last two weeks will be given over to revivals.

A young actor sneaked in here last week, with overshoes on, and honestly won one of the strongest successes ever recorded. His name is Clay Clement, and he came to the Schiller with a play of his own called The New Dominion. The critics joined in according him the highest praise, his houses jumped up every night, and when he comes again he will be remembered, as he is an artist, and his play is of decided interest. Last night he was followed at the Schiller by the Hanlons' New Fantasma.

While Manager Ira La Motte of the Schiller was in New York last week there were startling rumors that Nixon and Zimmerman and Nelson Roberts had secured the house. It was all moonshine, and La Motte corrected the false reports as soon as he returned.

This is the genial May Irwin's last week in The Widow Jones at the Columbia. She has done splendidly, all things considered, and with her splendid company has made a big hit. Personally she is unbeatable, and that bright woman and hard worker, Ada Lewis, has made many more friends. Mr. Irving and Miss Terry will follow Miss Irwin next Monday, devoting their first week to King Arthur, with Louis XI. as a Saturday night bill.

Lackaye routed the English out of Hooley's to-night, Trilby following His Excellency, which made a good impression last week. Miss Walsh is an excellent Trilby, Martinetti is as clever as ever, and Gibbs repeats his artistic hit as Gecko.

At the Chicago Opera House last week Miss D'Arville's revival of Madeline was well received. The charming star suffered from the usual Chicago cold, but did not disappoint her audiences. Her farewell was last night.

After two weeks of Creston Clarke at McKivker's, that fine old actor, James A. Herne, came back to-night with his delightful Shore Acres. He is supported by an excellent company, headed by the talented Grace Filkins.

The February dinner of the Forty Club takes place at the Wellington on Feb. 25, and the club guests invited will be Francis Wilson, Wilton Lackaye, James A. Herne, Sir Henry Irving and others.

Manager Will J. Davis, of the Columbia, was in New York last week and Treasurer Hugh Quarles was in charge.

George Boniface, the clever comedian of the D'Arville company, was in my court the other day during the trial of a case by colored attorneys, and he took away some dialect stories.

James J. Corbett and McKee Rankin had a big house at the Haymarket last night in W. A. Brady's new play, A Naval Cadet, and Charley's Aunt is to follow.

One of the best companies ever seen here in melodrama had two big houses at the Lincoln yesterday. The play was The Land of the Living, with Will Harkins, Hudson Liston, Myron Calice and others in the cast.

I met John Harley here the other day. Mr. Garley says that Manager Henderson's Sinbad company is breaking all records in Pittsburgh—and Harley can always be relied upon.

That funny Irishman, John Kernell, turned 'em away twice yesterday at the Alhambra in his play, The Irish Alderman.

The Private Secretary is the bill this week at Haylin's.

Ned Giroux sends me the soubrette name of Ina Kronk. She is playing angel parts, and, according to Mr. Giroux, she makes the natives ill. John Griffith, of the Faust company, sends Clementine Keagy and Vera de la Vellotte. They are with him.

There may not be much in a name, but last week, in the police court, I had Gus Williams up for disorderly conduct, and James O'Neill for resisting an officer. Then I gave judgment against Richard Mansfield for a lively bill. And the first man who came before me on Lincoln's Birthday was Thomas Jefferson. He was charged with carrying concealed weapons. Thomas was colored, and his weapon was a safety razor.

Work is going forward rapidly on the new Great Northern Hotel and Theatre and both will be ready for occupancy next Fall, I think.

There is a pleasing prospect of having our old and genial friend, Mike Kennedy, here at Mc-

Vicker's next Summer with Joe Brook's new musical comedy. Mike is popular here and all ways welcome.

Hoyt's latest play, A Contented Woman, will come to the Grand next month.

Joe Cawthorn comes to the Haymarket March 1 in his new play, A Fool for Luck.

Manager William Calder, of Sutton Vane's plays, left here for Frisco last Monday night. He was accompanied as far as Omaha by Manager John W. Dunne.

The latest reports from the home of Manager J. H. McKivker are very gratifying, as they are to the effect that he is improving. We could ill-afford to lose the grand old man. He is still good for many a tussle with Chicago climate.

Gerald Griffin writes me a long letter from the manager's office of a Nashville theatre. He put in a postscript to the effect that he wrote against time in order that when the curtain went up he could sneak into the house and see Sir Henry Irving. There was no doorkeeper in the way.

There are humorists at the Lincoln Theatre. One of the stage hands owns a very fat and "loggy" Newfoundland pup—one of the kind that has hard work to waddle—and he calls the pup "Too Much Johnson." Another "grip" is sponsor for a very obese Thomas cat which is known back of the curtain as "Pudd'nhead Wilson."

This weather is enough to knock the inspiration out of a cigar sign. Nothing new and nothing worth recording. To my valentine, THE MIRROR. "BEE" HALL.

PHILADELPHIA.

Probable Sale of the Park.—Grand Opera at the Academy.—Current Events.

[Special to The Mirror.]

PHILADELPHIA, Feb. 17.

The three months of grand opera at the Academy of Music by the Hinrich company closed Feb. 15. Gustav Hinrich was presented with a gold watch by the company, and a wallet containing \$1,000 contributed by his admirers. The road tour commencing to-night in Pittsburgh is Mr. Hinrich's individual venture, and will take in the principal Western cities, omitting Chicago, the season to close week ending April 11 in Washington.

Somebody is prevaricating regarding the Park Theatre. George C. Tyler and Harry Askin have rented the theatre from the conclusion of the present contracts which run up to April 18, and they claim that they will open April 20, for six weeks with privilege of indefinite time and an option on the lease. On the other side William J. Gilmore says that this is an error and they have no option. At all events it is believed that there will be a change in ownership by next season.

John Drew, with Christopher, Jr. at the Broad Street Theatre, has made an emphatic success, the houses being crowded at every performance, with the orchestra under the stage. E. H. Sothern in The Prisoner of Zenda follows 24 for three weeks.

John M. Sharp, formerly owner of the Empire Theatre, and lately an applicant for the Park Theatre, has rented the Grand Opera House, where he to-night presents Creston Clarke, supported by Adelaide Prince and company in Hamlet. The term is for two weeks, with privilege of indefinite time.

The Actors' Fund matinee benefit at the Chestnut Street Opera House Feb. 13 netted \$1,841. The B. P. O. Elks of this city sent their cheque for \$50 as a mark of appreciation, good fellowship and kindness to the histrionic members of their order.

De Wolf Hopper and his merry company opened to-night at the Chestnut Street Opera House in Dr. Syntax for a two weeks' stay to a large house. Sarah Bernhardt follows March 2 for one week.

An Artist's Model, with pretty Marie Studholme, the lively Alison Skipworth, the Nixon Sisters in their marvelous kicking, and John Coates with his charming love songs, opened to-night at the Chestnut Street Theatre to a large audience, meeting with a decided success. It will remain here for two weeks, followed by The Shop Girl March 2. Cissy Fitzgerald 16; Too Much Johnson 21.

Robert Wilson is to join Nat Goodwin for his Australian tour.

Bertha Fleishman, widow of the late Israel Fleishman, was buried Feb. 12, and her funeral was largely attended. She left a personal estate of \$50,000 devised to her relatives. The Park Theatre, of which she held only a life interest, will now likely be sold according to the will.

George R. Allison, the treasurer of the Walnut Street Theatre, has been tendered a benefit to-morrow evening.

Walter Damrosch's season of four performances at the Academy of Music begins Feb. 20 with Tristan and Isolde, followed by Die Walkure, Tannhauser, and evening of Feb. 22 The Scarlet Letter. Every opera will receive an elaborate presentation with a chorus of eighty and the entire New York Symphony Orchestra of seventy-five musicians.

Mrs. E. A. Macfarland, daughter of Denman Thompson, entertained the female members of The Old Homestead company at her handsome residence on North Fifteenth Street to a luncheon on Thursday last.

Stuart Robson in Mrs. Ponderbury's Past is this week's attraction at the Walnut Street Theatre, and opened to-night to a packed house. It is cleverly acted and handsomely staged. Sol Smith Russell in An Every Day Man follows week Feb. 21 The Sporting Duchess, March 2, four weeks. Hattie Chew's Juvenile Minstrels and Pinafore Troupe appear in weekly matinees at the Parlor Theatre, 1712 North Broad Street, under the management of Harold S. Silberman.

The Deacon's Daughter is a good card at the Girard Avenue Theatre, presenting Mamie Gilroy in six characters, ably supported by George Holland's stock company.

Forepaugh's Theatre offers The Great Metrop-

olis, which introduces every member of this strong organization, and is produced with new scenery and elaborate effects. Joseph J. Dowling and Myra Davis in Captain Herne comes 24.

Frank M. Riter, who was appointed Feb. 15 Director of Public Safety of the city of Philadelphia, is the son of Michael Riter, the largest stockholder and practical owner of the Old Arch Street Theatre, and well known by members of the theatrical profession.

Nixon and Zimmerman have purchased an interest in the Columbia Theatre, Brooklyn, of Al Hayman and Daniel Frohman.

R. N. Stephens, better known as Bobby Stevens, is here in advance of The Artist's Model and Shop Girl. He is an old Philadelphia newspaper writer, well known, liked by everybody, and using his spare time in playwriting. The White Rat, now on the road, An Enemy of the King to be produced next season by E. H. Sothern, and The Word of a Gentleman, now on the stocks, are among the plays he has written.

Tompkins' Black Crook, a gorgeous spectacle with the latest European specialties and a Trilby ballet, is a great attraction at the People's Theatre. The Cotton King 24; Country Circus March 2.

James B. Gentry, who shot Madge York at Zeisler's Hotel Feb. 17, 1894, will be placed on trial Feb. 20.

Peter F. Dailey in The Night Clerk opened to-night for a week at the Park Theatre, and to judge by the patronage and applause will duplicate his downtown business earlier in the season. The following bookings follow in regular order here: Feb. 24 The New Boy, In Old Kentucky, Passing Show, Lost Paradise, Midnight Bell.

Denman Thompson's receipts for the four weeks with the Old Homestead at the Chestnut Street Opera House attracted \$42,914. This will give Thompson and E. A. Macfarland a neat profit. I had a chat with Thompson on Saturday. He looks well and feels young, for like the Old Homestead he never grows old.

When the Park Theatre is put up for sale there will be some lively bidding, for I know of four managers that would like to assume ownership, each with a different idea as to how the investment could be made profitable. Mr. Gilmore's lease is for five years from Aug. 1, 1896, and as Mrs. Fleishman only had a life interest, the question may arise on or before the sale by what right a term lease was given under the circumstances without the consent of the heirs under the will.

Two popular favorites are at the Standard Theatre this week, Amy Lee and Frank Doane, with Miss Harum Scaram, which has been rewritten since last here. Amy Lee is now introduced in three characters, and Frank Doane appears as the soap fakir, a wild Irishman, and an Italian dancing master, making a play full of incidents and comedy situations. N. S. Wood in Out on the Streets Feb. 24, week.

Dumont's Minstrels is at the Eleventh Street Opera House with old time minstrelsy and a burlesque on the Instalment Furniture Agents.

The Great Diamond Robbery, with its star cast, is at the National Theatre for week. Bonnie Scotland follows 24. Joseph Ott March 2; Span of Life 9.

The Chicago orchestra, Theodore Thomas, conductor, with Plunkett Greene and Max Bendix, soloists, appeared at the Academy of Music March 18 and 19.

Rivarde, violinist, and Aime Lechaume, pianist, will make their first appearance at Odd Fellow's Temple afternoon of Feb. 22.

Charles H. Yale's newest Devil's Auction opened to-night at the Auditorium for week to large business. The New Treaders vaudevilles, with Sandow, follow week of Feb. 24.

S. FERNBERGER.

WASHINGTON.

Duse Opens Her Tour at the Lafayette Square.—Attractions at Other Houses.

[Special to The Mirror.]

WASHINGTON, Feb. 17.

Eleanora Duse, the celebrated Italian actress, commenced her second American tour at Albaugh's Lafayette Square Opera House to-night before an audience that was exceedingly large, fashionable, and distinguished. But four performances will be given during her engagement. The opening bill was Camille, and what a delightful performance it was! Applause and curtain calls after every act. The star is supported by her own Italian company, which is a very talented one. The plays in the remaining three performances will be Casa Paterna (Magda), Wednesday; Cavalleria Rusticana and La Locandiera (The Hostess), Thursday; and for the Saturday matinee La Moglie di Claudio (The Wife of Claudio). For each performance the advance sale is large. The French and German Ambassadors and other members of the diplomatic corps have secured boxes for all the performances. For Fair Virginia comes next.

Sowing the Wind is the attraction this week at Rapley's new National Theatre, commencing the engagement to a very large house. J. H. Gilmore, Mary Hampton, Thomas Whiffen, Howell Hansell, Frederick Strong, Guy Standing, Harry Phillips, John Sorrentz, Frederick Harrison, Emily Dodd, Ella Hugh Wood and Jessie Dodd were the recipients of strong praise. Hoyt's A Trip to Chinatown follows.

Hanlon Brothers' new Superba, a unique spectacular pantomime, replete with new and intricate tricks, stage illusions and transformations, seen here for the first time, drew a big crowd to Allen's Grand Opera House. The excellence of the entertainment offered will continue to crowd the theatre during the engagement. Little Christopher with Theresa Vaughn and Willie Collier comes next.

The County Fair with Neil Burgess as Abigail Prue opened at Rapley's Academy of Music to a full house. Both play and star received a warm welcome and the supporting company was

praised for all round good work. The race scene, as successful as ever, raised the curtain six times. The singing of the Columbia Quartette was of a high standard of excellence, and received numerous encores. Primrose and West's Minstrels follows.

Reilly and Wood's Big Show opened a return engagement at Kernan's Lyceum Theatre to a first-class attendance. Pat Reilly and Al H. Wilson are prime favorites. Hyde's Comedians and Helene Mora next.

The Wednesday matinee performance given by Sol Smith Russell for the benefit of Garfield Hospital was a big success, and a large sum was realized. The National Theatre was crowded by a swell society gathering.

James Lackaye, brother of Wilton Lackaye, both of this city, is receiving great praise for his performance of Martin Berry in Shore Acres.

Frances Whitehouse joined Robert Hilliard's company last Tuesday, replacing Daisy Dixon, who retires with matrimonial intent.

George W. Denham, of Sol Smith Russell's company, entertained his friends and members of the company with a dinner at his Summer cottage at Four Mile Run, Va. The spread, a most inviting one, was prepared by the host, who is an excellent cook.

Richard Harding Davis attended Bob Hilliard's performance of The Littlest Girl, expressing himself highly pleased with the way in which the piece was staged and acted.

Sousa's Peerless Concert Band comes to Albaugh's Lafayette Square Sunday, May 22, and Henry Waterson will be heard in lecture Sunday, March 29.

The periodical rumor that Nixon and Zimmerman, of Philadelphia, have secured a theatre in Washington is again on hand. So far, at all events, negotiations have not been completed, as all along the line deny any connection with the report. JOHN T. WARDE.

BOSTON.

John Hare, Madame Sans-Gene, The Tabers and Grand Opera Are This Week's Bills.

[Special to The Mirror.]

BOSTON, Feb. 17.

Opera divides interest with the theatres this week.

The Metropolitan Opera company opened at the Mechanics Building to-night before a large and fashionable audience, Faust being the bill.

John Hare began his first engagement in Boston at the Tremont to-night, presenting A Pair of Spectacles which was preceded by Comedy and Tragedy.

Boston had its first hearing in English of Madame Sans-Gene given by Kathryn Kidder and Augustus Pitou's company at the Boston.

The Shakespearean feature of the week will be the revival of Henry IV. by Julia Marlowe Taber and Robert Taber at the Hollis Street to-morrow evening.

Steve Brodie drew a tremendous audience to the Columbia where On the Bowery was given.

John Haworth, of Haworth's Hibernia fame, has had a paralytic shock, and is seriously ill at his home in Malden.

Sophia Dessan has had an injunction against John Stetson restraining him from paying any receipts of The Strange Adventures of Miss Brown to John R. Rogers and James M. Hill until they settle a claim of hers.

The Cadets gave a silver pitcher and tray to William Seymour for his services in their theatricals.

Harbor Lights have been successful at the Bowdoin Square, and remain another week, after which The World will be given.

Cavalleria Rusticana and Pinafore form the unusual combination of grand and comic opera to be served to the patrons of the Castle Square.

E. H. Sothern concludes his long and successful engagement at the Boston Museum this week.

As a result of the fatal accident by which Lola Sylvester lost her life at Keith's a week ago to-night, Manager Keith has prohibited all aerial exhibitions involving dives.

Gideon Olivieri has recovered \$12,162 in his suit against Charles F. Atkinson and F. P. Bacon.

Another hearing has been held in the case of the defunct Alcazar Music Hall company. The principal defendant is J. Reed Whipple.

The Common Council wants to have the theatre regulations so changed that tickets may be brought back to the managers and money refunded up to two hours before the beginning of the performance. JAY BENTON.

CINCINNATI.

Irving and Terry at the Grand—First Combination at Freeman's—Current Bills.

[Special to The Mirror.]

CINCINNATI, Feb. 17.

Henry Irving and Ellen Terry are paying their second visit to Cincinnati. They have not acted here for twelve years. Their return was heralded by an unprecedented advance sale, and to-night the Grand was packed to the walls and ceiling to see The Merchant of Venice. Every one in the cast was welcomed most enthusiastically. To-morrow night The Bells and Nance Oldfield will be given. Wednesday, Thursday and Friday King Arthur, and on Saturday Becket with The Merchant of Venice for the only matinee. The Fatal Card follows.

Bancroft, the magician, opened at the Walnut to-night. His sleight of hand work and illusions are most mysterious, and are enough to convince the credulous that witches and ghosts really do exist. He is also assisted by a number of specialty artists. Frank Mayo in Pudd'nhead Wilson is underlined.

Hi Henry's New Colossal Minstrels are pleasing the audiences at the Fountain Square. The bill contains a number of stars of the vaudeville stage.

Robert Gaylor appeared yesterday at Heuck's

in the new comedy-drama *In a Big City*. Gaylor has all his old vivacity and Celtic fun.

The first combination company to come to come to Freeman's under the new system is Minnie De Haven. She is a soubrette of good attainments, and is presenting a play entitled *The Hoosier Heroine*. Her audiences yesterday were large.

The Fire Patrol, with its realistic equipment, is occupying the boards of the Auditorium.

Calamity Jane, the famous woman scout, is at Heck and Avery's Dime Museum this week. Heck and Avery propose to spend considerable money remodeling their museum property the coming Summer. The improvements will be on a line with those contemplated by the former owners, Kohl and Middleton, but subsequently abandoned by them.

WILLIAM SAMSON.

ST. LOUIS.

Nat Goodwin at the Grand—Popular Offerings at Other Houses—Gossip.

[Special to The Mirror.]

ST. LOUIS, Feb. 17.

Two big audiences saw Delmonico's at Six at the Hagan yesterday. It is a very laughable sketch, and the dialogue is bright and witty. The organization presenting it is a good one, and nearly all the members do some clever specialty during the evening.

Last night Colonel Robert Ingersoll lectured at the Olympic Theatre on "The Foundation of Faith."

To-night the Fatal Card is being presented at the Olympic by Charles Frohman's company, with the same handsome scenery and marvelous effects with which it was produced in New York last season.

Nat Goodwin's latest success, *Ambition*, was presented to a large audience at the Grand Opera House last night for the first time here. The company is one of the best that has ever supported Mr. Goodwin. Later in the week *In Mizoura*, *A Gilded Fool*, *David Garrick*, and *Lend Me Five Shillings* will be presented.

Two big audiences saw Frank Bush in *A Girl Wanted* at Hagan's yesterday, and thoroughly enjoyed the fun making that he and his company indulged in. To night they are turning people away, because the popular manager of the theatre, William Garen, is having his first annual benefit.

A favorite aggregation, Weber and Field's Own company, is playing at the Standard this week, and yesterday two big audiences turned out to see them.

Last Wednesday Cora Gabrielle Smith was granted a divorce from William Beaumont Smith, of this city, and stage manager of the Modjeska company. Ten thousand dollars goes with the decree. He must pay \$20 a week until it is paid. Mrs. Smith will return from the dramatic stage to devote herself to music.

To-morrow night the annual Mardi-Gras Ball of the St. Louis Theatrical Brotherhood, N. A. T. S. F., Local No. 6, A. F. of L., 5,132, will take place at Masonic Hall. The hall has been handsomely decorated, and a gay time is expected. Most of the visiting theatrical people will attend.

The corner stone box that was taken from Pope's Theatre when it was torn down last Spring and over which there was a dispute between the contractor and Mr. Pope, was opened last Thursday, it having been secured by Mr. Pope. The box contained a lot of photographs, newspapers, programmes and old coins. A letter written by Mr. Pope and dated May 12, 1884, the date the box was buried, was also found. It gave a history of the theatre building, which was formerly a church, built in 1851.

Next Sunday Manager Hagan, of Hagan's Opera House, has an open date, as Mr. Mansfield does not open until Monday. So a specialty company has been gotten together by him to give a vaudeville performance on Sunday night.

A number of the Irwin Brothers' company are filling special engagements with Colonel Hopkins in Chicago this week, as the company is laying off.

The St. Louis Lodge of Elks will tender to their friends a grand social session to-morrow night.

The annual benefit of the Elks will be given at one of the local theatres early in April. It will be given on a scale never before attempted by the St. Louis lodge.

Henry Irving did a tremendous business last week. All seats were sold and there was standing room only at each performance.

W. C. HOWLAND.

PITTSBURG.

Grand Opera at the Duquesne—Comedy, Comic Opera and Melodrama—Gossip.

[Special to The Mirror.]

PITTSBURG, Feb. 17.

The announcement of the engagement of Hinch's Grand Opera company was sufficient to pack the Duquesne Theatre to-night to overflowing, and the large advance sale shows that S. R. O. will be the rule the rest of the week. *Il Trovatore* was sung at the initial performance, with Lucia, William Tell, La Sonnambula, Faust, La Traviata, and Cavalleria and I Pagliacci as a double bill. Underlined next week, Robert Hilliard in *Lost—24 Hours*.

The appearance of Frank Mayo in Pudd'nhead Wilson has been patiently awaited by the patrons of the New Grand, and his opening there to-night was in the nature of an ovation. The house was crowded. Princess Bonnie next week.

At the Alvin His Excellency was the attraction, and Nancy McIntosh, in the hands of her friends, carried off the honors of the evening. Cox's Brownies follows.

Northern Lights was seen for the first time here at the Bijou, and judging from the enthusiastic approval of the large audience present its suc-

cess is assured. Next week, Andrew Mack in *Myles Aaron*.

E. H. Sothorn in *The Prisoner of Zenda*, A. M. Palmer's Trilby company and Ada Rehan are among the coming attractions booked at the Alvin.

EDWARD J. DONNELLY.

BALTIMORE.

New Theatre at Arlington Park—Current Programmes—Notes.

[Special to The Mirror.]

BALTIMORE, Feb. 17.

A large audience assembled at Ford's Grand Opera House to greet William Gillette in *Too Much Johnson*. The comedy is characteristic of Mr. Gillette's cleverness, and is brim full of sparkling lines and amusing situations. Mr. Gillette is as good an actor as he is an author, and together with his capable company kept the audience laughing from the rise to the fall of the curtain. The company includes Charles J. Bell, Ralph Delmore, Samuel Reed, Robert Hickman, W. Hull Crosby, Benjamin Hendricks, Cecil Lionel, Maude Haslam, Kate Meek, Anna Belmont, Lorraine Dreux, and others. Too Much Johnson will be followed by *The Foundling*, with Cissy Fitzgerald.

The Passing Show, which achieved quite a success here last season, returns to Harris' Academy of Music with nearly all of the original favorites in the cast, and with the addition of piquant Annie Meyers, a Baltimore girl and a great favorite here. The large auditorium was crowded, and the amusing burlesques of lending attractions were much enjoyed. Miss Meyers received a great reception, which was in part shared by the other members of the company, including Lucy Daly, Lida Lear, Florence Carlisle, Madge Lessing, George A. Schelling and Seymour Hess. Next week we will have with us delightful May Irwin in *The Widow Jones*.

At the Holliday Street Theatre William Morris produced *The Lost Paradise*, in which he appeared as Reuben Warner, the young mill superintendent. The company was a very fair one, and included Etta Hawkins as Cinders. Next week, *The White Slave*.

The return of Helene Mora and Hy-le's Comedians to the Howard Auditorium was signaled by a large house, with profitable prospects for the week. Manager Kernan has made the Auditorium one of the most attractive theatres in the country, and the increase of his patrons evidences the appreciation of his efforts in this direction. It is one of the few variety houses outside of New York that caters to the fashionable element of society with any success. Reilly and Woods' company is the next attraction.

The City Club Burlesque company, with its many clever people, is the attraction at Kernan's Monumental Theatre. As usual, the house was packed. Next week, French Folly Burlesque company.

John L. Stoddard delivered his popular lecture on Napoleon to-night at Albaugh's Lyceum Theatre. He idealizes the hero of Marengo and Austerlitz, and criticises severely England's treatment of her fallen foe. He was enthusiastically applauded.

At the Lyceum Theatre on Feb. 24 John W. Albaugh, Jr., will produce for a week's run his romantic play, *Trenton*, which was so favorably received at its initial production several weeks ago. The bill will also present *A Point of Honor*, a new play by George D. Parker, of Baltimore, and the one-act comedy, *Delicate Ground*. A comedy company has been organized to present the triple bill, consisting of Lizzie Hudson Collier, Magdalene Burger, John Marshall, Edward S. Marble, William Wilson, and John W. Albaugh, Jr.

The Strange Adventures of Jack and the Beanstalk, a new burlesque, the music of which was written by a Baltimore boy, A. Baldwin Sloane, has, I am glad to hear, been successfully produced by the Poston Cadets in that city. Mr. Sloane, though a very young man, has done some very clever work in that line.

Manager Tunis F. Dean, of Harris' Academy of Music, is a protégé of the late William H. English, of Indianapolis. It was with Mr. English and his son, William E. English, that Mr. Dean first started in the theatrical business. He remained with them for several years until at the age of twenty-one he became associated with the late Patrick Harris, and since then he has been in Baltimore. Manager Dean received a very flattering offer recently to go West again, but decided to remain as manager of the Academy under Nixon and Zimmerman, the new lessees.

On Friday afternoon the Baltimore Lodge of Elks held their annual benefit at Albaugh's Lyceum Theatre. It was a big success in every way, and netted the charity fund of the lodge a very handsome sum. Those who kindly contributed their services in the cause of charity were: Charles Guyer, of Hanlon's Superba company, Eddie Giguere and Blanche Boyer, of The Derby Winner company, McBride and Gordon, the Wood Sisters, Traveller, Hassan Ben Ali and Hadic Tahar, the Fover Club in *A Point of Honor*, Sadie Whiteford, A. A. White, A. H. Hecht, Little Flora Parker, Max Arnold, the blind singer and comedian L. C. Mettler, of Carnocross' Minstrels, and the imitable Hughey Dougherty. William Hanlon, when asked if he would permit Mr. Guyer of his Superba company to take part, generously replied that his only regret was that he was growing a little too old to participate himself.

The Paint and Powder Club have offered to give one performance of its new burlesque, *Bluff King Hal*, which was written by Manager Charles E. Ford, of Ford's Grand Opera House, for the benefit of the Poe monument. The Club will produce the burlesque on a grand scale at Ford's during Easter week, and April has been set aside by them as the Edgar Allan Poe memorial night.

The past week has been one of large theatre parties. On Tuesday night the National Convention of Tailors took possession of Harris'

Academy of Music, while at Ford's Grand Opera House on Wednesday night the entire house was bought out by the League of American Wheelmen, and on Thursday night the Baltimore Base Ball Club and their many admirers turned out to do honor to De Wolf Hopper and his bright little wife.

A new theatrical enterprise is on foot here which should result in a great success. A large theatre is being erected at Arlington Park, about a mile from the city, in which Summer opera will be given by a first class company under the management of Charles E. Ford. The building will be surrounded by large piazzas, on which refreshments will be served, and from which a view of the entire park can be had. A half-mile track has been laid, encircling the building, and on which races will be run by electric light. There will be all sorts of electric devices and novelties about the grounds.

HAROLD RUTLEDGE.

CLEVELAND.

The Hanford-Spencer-O'Brien Company and Other Attractions—Professional Gossip.

[Special to The Mirror.]

CLEVELAND, Feb. 17.

Charles B. Hanford, Elhu Spencer, and Nora O'Brien opened a short engagement to-night at the Lyceum Theatre to a well-filled house. Julius Cesar was produced in a manner seldom, if ever, equaled, both as to acting and staging. Othello, The Merchant of Venice, and Damon and Pythias will be played in the order named. On Thursday Thomas Q. Seabrooke will be seen in *The Speculator*, remaining for the rest of the week.

James J. Corbett and George W. Monroe divide the honors next week at the Lyceum.

With all the accessories to make a gorgeous production of an extravaganza, 182 comes for a second visit, and this time Richard Harlowe is seen in his impersonation of the Queen of Spain, and Bessie Bonchill, the clever male impersonator, assisted by a fine chorus, at the Euclid Avenue Opera House, which is filled to the doors. 182 remains the entire week and will be followed by Olga Netherlands.

Melodrama holds the boards at the Cleveland this week. The Sidewalks of New York opened to a good house. Next week, *The Span of Life*. Hopkins' Trans-Oceanics will follow.

Sam T. Jack's Adamless Eden company filled the Star Theatre both afternoon and evening. The City Sports Big Show follows.

Northern Lights is underlined at the Cleveland Theatre.

Yesterday's issue of *Greater Cleveland* contained a good picture of Marie Louise Day, who will soon be seen starring in comic opera under the management of a well-known New York manager. Miss Day was with Evans and Hoey in *A Parlor Match*, and was prima donna of the Seabrooke Opera company.

WILLIAM CRATON.

OUT-OF-TOWN OPENINGS.

[Special to The Mirror.]

KANSAS CITY, Mo., Feb. 17.—Dan Sully in the Bachelor's Wives drew immense audiences at his two performances at the Ninth Street Opera House to-day, and made a great hit.

H. D. CLARK.

FLORIDA, FL., Feb. 16.—Blaney's Baggage Check company drew an audience at the Grand Opera House last night which filled every seat in the building. Receipts, \$600. Play and company gave considerable satisfaction.

CHAMBERLIN, BARKHUT AND CO.

GLOVERSVILLE, N. Y., Feb. 17.—Harrison J. Wolfe reopened his season here to-day to an audience which was as enthusiastic as it was large. The total receipts amounted to about four hundred dollars.

LOUISVILLE, KY., Feb. 17.—Clement Rainbridge's company, in Alabama, finished to-night the largest week's business the Grand Opera House here has ever seen. At this afternoon's performance 500 people were unable to secure admission. The company is admitted by the local press to be one of the best that has ever visited the city.

ELMHURST, N. Y., Feb. 17.—The house for the opening night of Maude Hillman's annual engagement was sold out at 11 o'clock Saturday. The greatest sale ever known here.

SMITH AND SNELLING.

A HITCH IN PAYMENTS.

There was a rumor afloat last week that a hitch had occurred in the payments to A. M. Palmer by Edward Vroom called for by the terms of the four weeks' contract made by the latter for the production at Palmer's Theatre of *For the Crown*.

Mr. Vroom pays \$12,000 for the use of the house for the four weeks. The preliminary payments were made all right, but there was a delay in a payment of \$5,000 which was due last Monday, and which was not paid on Tuesday, according to promise.

Mr. Palmer was disinclined to allow the performance to take place on Tuesday night unless Mr. Vroom's agreement was kept, but a number of appeals were made in the actor's behalf by several influential persons among his one hundred subscribers and Mr. Palmer relented, and the piece went on.

Since then all the money due has been paid in cash or secured by bonds given by the American Surety Company, and whatever befalls Mr. Palmer is on "easy street," so far as the rent of the theatre is concerned.

RUMOR OF A NEW MUSIC HALL.

During the past few days a rumor has been current of a new music hall to be built on Thirty-fourth Street, West of Broadway, and almost directly opposite Koster and Bial's.

The backer is said to be J. C. Hand, a real estate broker. The site of the proposed building will cover an area of 100 feet on Thirty-fourth Street, and 125 feet on Thirty-third Street. The ground is now occupied by a church and by a dwelling house formerly owned by Neil Burgess, who was the first to conceive the idea of the new music hall.

When Mr. Burgess lost possession of the property, Mr. Hand determined to carry on the scheme. It is said that half of the proposed building will be a music hall, the other half a hotel.

CRANE'S TRIBUTE TO J. G. PADGETT.

"I was very much affected when I read of Jim Padgett's death," said William H. Crane to a MIRROR reporter yesterday. "He was a lovely old man, with a kindly, gentle nature that won all hearts. He was with me five years and during all that time our relations were of the pleasantest."

"He was the original Silas Denman in *The Senator*, and his acting of the part was most admirable. The biggest hit that he made with me was in *For Money*. You remember in this play he personated a tough politician, Quigley, the walking delegate of the 'Cardrivers' Union. We tried the play for one night in a Western city and when we came to cast it found that there was no part in the piece for Jim except this part of the 'mug.' As a sort of a joke we gave him the part. Everybody in the company roared when they heard Jim had consented to play it. He was such a meek, gentle, lovable old fellow that no one would imagine him for an instant playing a tough. At rehearsal he surprised us. He counterfeited the dialect and mannerisms of the Bowery with such clever exactness that we could scarcely believe it was our old gentle Jim. Of course we retained him in the part and when we did the play in New York, I have no hesitation in saying that Jim made the one great hit of the opening night."

"Jim had a little skye-terrier called 'Growley,' to whom he was devoted. One night he came to the theatre 'all broke-up' and I said to him, 'What's the matter, Jim?' He said, 'I'm afraid 'Growley's' going to die. He's at the hospital with a veterinary surgeon but I'm sure he'll die.' Well, the dog died and that night Jim could hardly go on. He felt the dog's death as keenly as if it had been a child's."

"Jim was an amateur machinist and half his time and all his money was spent on mechanical apparatus of one kind or another. He was interested in every new magazine gun that was invented. He was all the time buying new boilers for his little steam launch on which he lived all Summer. On the road he would come rushing into my dressing room every week with the latest copy of the *Scientific American*. He would tell me all about some new theory or invention and his eye would flash excitedly as he tried to make me enthuse over it, too."

"Mr. Padgett was in one respect a rarity among modern actors. He had had the most varied experience in all sorts of parts, and he knew how to handle every part entrusted him. Yet he never felt superior to a suggestion offered to him in good faith. And in this respect, I think, he was a *rara avis*. He went about his business quietly and modestly, and he put implicit confidence in the honor and integrity of the people with whom he was thrown."

TOUR OF A MIDNIGHT BELL.

Duncan Harrison will shortly take out a company to present Hoyt's *A Midnight Bell*. Digby Bell and Laura Joyce will play prominent roles, and the cast will be unusually large, consisting of twenty-three performers. The comedy will be produced with new scenery by Voegtlin, and new songs and incidental music have been composed for the piece by Victor Herbert.

Mr. Harrison says that he is backed by a syndicate of capitalists who will spare no expense to make the production of a high order in every particular.

After playing a few one-night stands the company will present *A Midnight Bell* at Boston, New York, Philadelphia, Pittsburg, Chicago, and other large cities. Arrangements are being completed to book this attraction for all of next season, and the tour is to extend as far as San Francisco.

THE NEW HIBBARD, JACKSON, MICH.

Waldron and Todd manage the New Hibbard Opera House at Jackson Mich. Jackson is one of the best one-night stands in Michigan, having a population of over 35,000, and but one theatre. As the management play but two attractions a week, it insures good business to visiting companies. Many of the best artists have appeared at this house, which has been entirely remodeled, including Nat Goodwin, Madame Modjeska, Frederick Warde, Minnie Maddern Fiske, Julia Marlowe, Taber, Sol Smith Russell, Louis James, Stuart Robson, and Della Fox. The receipts of some of these attractions appear elsewhere.

A CHANGE IN HARTFORD.

Proctor's Theatre in Hartford will change hands on June 1. Henry H. Jennings and E. M. Graves have secured a five years' lease of the house. Jennings and Graves represent a syndicate. It is their intention to remodel Proctor's and they may bring it down to the ground floor next year. They will back attractions at a graduated scale of prices, charging the usual prices for big attractions, and lesser prices for the medium class of plays.

FANNY RICE'S NEW PLAY.

Fanny Rice's latest production *At the French Ball* is spoken of throughout the West as one of the most successful pieces of the season. The business done everywhere is reported to have been extraordinary—in many cases the largest receipts taken in the history of the theatres. In the play Mrs. Rice is said to have the best opportunity she has ever had. Many of the critics declare she is the funniest comedienne on the stage. Negotiations are now pending for a production of the play at a Broadway house.

MANTELL.

Myself and members of my company have often tried your trunks (Dr. Warren's) and have found them to be the best and most reliable. I can assure you the benefit has been proved.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession
1432 BROADWAY, COR. FORTIETH STREETHARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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One year, \$5.00; six months, \$3.00; three months, \$1.50. Payable in advance. Single copies, 10 cents.
Foreign subscription, \$5.00 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel, Kiosque, and at Broutin's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.
Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts. Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - FEBRUARY 22, 1896

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—BURNHAM, 5 P. M.
BROADWAY.—ROBIN HOOD, 8 P. M.
EMPIRE.—MARRIAGE, 8 P. M.
GRAND OPERA HOUSE.—IN OLD KENTUCKY, 8 P. M.
GARDEN.—CHIMNEY FARMER, 8 P. M.
GARRICK.—A SOCIAL HIGHWAYMAN, 8 P. M.
HOTT'S.—A BLACK SHEEP, 8 P. M.
HERALD SQUARE.—HEART OF MARYLAND, 8 P. M.
HAMMERSTEIN'S OLYMPIA.—ENCLOSURE, JR.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 8 P. M.
LYCEUM.—THE PRISONER OF ZENDA, 8 P. M.
PALMER'S.—FOR THE CROWN, 8 P. M.
SANFORD'S.—SHIRAZ RICE.
STAR.—THE WAR OF WEALTH.
TONY PASTOR'S.—VAUDEVILLE.
BROOKLYN.
AMPHION.—THE SHOP GIRL.
COLUMBIA.—CARMEN.
MONTAUK.—A TRIP TO CHINATOWN.
PARK.—LITTLE CHRISTOPHER.
HOBOKEN.
LYRIC THEATRE.—HUMAN HEARTS.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

A LITTLE TRUTH.

The *Pall Mall Gazette*, in an editorial on the subject of "English Actors in America," says several things of international interest. It gives publicity to the fact that the harvest for English actors in this country this season is falling far below expectation, and declares that "some of the new Columboes had better have stayed at home." The article continues:

Perhaps the cream has been taken off the pail, and in future English companies will have other difficulties than the mere raising of the outward passage money. After that, all the rest was easy a few years ago. A good English company with a good piece or a classical repertory only had to go out there. They had nothing to beat. But the Americans in the drama, as in everything else, have taken to making for themselves. There is a strong home-made competition that the English imported goods have now to meet. The kicking soubrette and the barnstormer are no longer types of the American drama.

They have learned to act over there, and they have learned to produce. The national smartness and enterprise mark the American manager as much as the business man. The two most notable successes of the present season in London, Trilby and The Prisoner of Zenda, were American productions. It was the enterprising American manager who first saw the dramatic possibilities of these two books by English authors, and it is to the enterprising American manager that capable dramatists are now beginning to look for profitable commissions. For the good English author and the good English actor America will always be a country as long as the American language holds out, but there is every sign that the golden days have gone by in America for the English touring company.

All this has elements of truth, but there are some details of it and something of suggestion in it that must be qualified and excepted and added to. It is always necessary to modify matters written by persons in London who refer to America as "out there."

It is true that several English ventures and other enterprises for the bases of which American managers have gone to England have been barren here this season when they were expected by those immediately interested to be fruitful.

It is true that there are play writers and play managers in this country who, under natural conditions, can compete successfully with those of the same age across the water, and that the public on this side is beginning to realize this

fact, as the *Pall Mall Gazette*—no doubt furnished with information from those who know—is beginning to realize it.

It is also true, though the inference in the article quoted runs the other way, that America has long had able and distinguished stage artists, as it now has. In the past the great actors of this country have been artists who, in their day and generation, were on a plane with the great actors of England.

The *Pall Mall Gazette* writer, referring to "the kicking soubrette and the barnstormer" as theatrical persons representative of this country up to a time quite recent, seems to have forgotten—or possibly never to have known—stage history. Consultation of the London annals will tell him that this country has produced players who have upheld their art with the best of their classes in England. America has produced a Cushman, a Forrest and a Booth to adore the stage with their contemporaries abroad, and to day actors who claim this country as their own are at the front with their competitors from abroad.

The great trouble with the English press and public is insularity. They are so slavishly clannish that they can see nothing in art that does not originate in their own atmosphere. It is strange, perhaps, that they should admit that there is an American competition in play-making and theatre management. But they need not sympathize with the London actors who are here, even in a dull season, for most of them require but a year or two for absolute recreation. That is to say, they remain here, if they can. If they cannot, they return to London and join the chorus of those who never yet have been able to come to America in referring to this country as "out there."

HOPE FOR A JUST LAW.

THERE is a disposition in certain quarters to discourage the hope that Congress will do anything during this session to remedy the abuse of play piracy.

It is urged that the passage of the CUMMINGS bill would be a species of paternalism which is contrary to the policy and the principles of our people. It is said that a great majority of our legislators are opposed to passing a law whose benefits would apply chiefly to a limited number of authors and managers of the North and East. In fact, specious and more or less plausible grounds are advanced of various kinds to show that the probabilities are against any suitable and just measure meeting with the approval of Congress that has for its object the wiping out of a crime that hitherto has been permitted to flourish practically without restraint and wholly without adequate penalty.

THE MIRROR has excellent reasons for believing the contrary to be the case. The present House of Representatives is a decidedly different body from the House when the first effort was made by the American Dramatists Club and its supporters to obtain a law sufficiently severe to put an end to wholesale thefts of dramatic property. Through the press and other channels since then the attention of the people has been generally called to the demoralizing and dishonest condition of affairs in this respect, and we are assured that the Fifty-fourth Congress as a whole sympathizes with and is ready to give to the present movement the attention and action its necessities demand.

To-morrow (Wednesday) a representative committee of authors and managers will appear before the Congressional committee having the bill in custody to present the many arguments that exist why it should be reported favorably to the House. The statement of the case has been entrusted to ex-Judge DITTENHOFFER, and the delegation behind him will indicate to the Committee on Patents the variety, the importance and the value of the interests at stake.

We shall be greatly disappointed and completely misled by all present signs if the CUMMINGS bill does not become a law before the close of the present session.

MONOPOLY IMPOSSIBLE.

The theatrical business is too vast to permit of the successful maintenance in it of any monopoly. Efforts to centralize large interests in a few hands can succeed only within certain limitations. The resources of the theatrical world are such that any combination of powerful managers is certain to call into being another equally strong, and for that reason it is impossible to sustain any considerable number of towns and cities or any section of the country as a theatrical monopoly free from competition.

For this reason individual managers who rely on their own unaided efforts to conduct their business profitably need not "view with alarm" the various schemes that from time to time come to the surface to form impregnable barriers to open competition through unification of interests in the monopolistic direction. Attempts to crush individual managers by such combinations have been made time and again, but their projectors

have always found in the long run that their vaulting ambition had overleaped itself.

There are several such combinations in process of fruition at the present moment. If they come to aught they will stimulate reprisals. In that case the profession at large will benefit. Competition is the life of trade and it is also a powerful aid to activity and success in commercial theatre management.

A SUCCESSFUL and distinguished politician who is noted for his reticence and modesty in company amazed a congregation of his admirers the other evening by bursting into song. His vocalism was enthusiastically applauded, and the next day it was reported that two or three competitive music hall managers had named fabulous sums that they would be willing to pay if they could induce the successful and distinguished politician to sing publicly in their places. The music hall men were moved by their knowledge of public curiosity as to notable persons under strange circumstances. But this successful and distinguished politician is not for them. He sang spontaneously and with gladness because he is successful and distinguished. If he were to lose his political grip nothing would tempt him to sing; and then no one in the multitude would care to hear him.

PERSONALS.



CORDEN.—Julietta Corden rose almost from her debut to stellar prominence on the operatic stage. Her earliest achievement was with the Bostonians in Dorothy, who were the first to produce the opera in this country. Miss Corden not only held her own with the old favorites of the company, but she promptly won for herself a clientele of admirers and enthusiasts. The extreme refinement of her acting could not but impress and charm the audiences attracted by the familiar trademark of the Bostonians. Another of Miss Corden's successful performances was her Phyllis in Gilbert and Sullivan's Iolanthe, produced by Dixey at the Boston Globe Theatre in June, 1892. She was an ideal Phyllis, and all the Boston papers said so. In Rob Roy she made another n-table hit. At present she is appearing with the Whitney organization, which is producing that opera. The picture of Miss Corden published above scarcely does justice to her delicate and petite beauty.

BOUCAULT.—Louise Thorndyke Boucault has been engaged by Augustin Daly to play Helena in A Midsummer Night's Dream. The company, which has been rehearsing as reorganized for a week past in this city, will open a Spring tour at the Grand Opera House on Monday next. It will play the Pennsylvania Circuit and Pittsburgh immediately afterward. The tour will continue until May. Mrs. Boucault recently made a decided success in the revival of The Jilt at the Girard Avenue Theatre in Philadelphia. The piece drew very large houses and Manager Holland intends to present it again at no distant date.

KESTER.—Paul Kester's one act play, Fleur-de-Lis, published in the January number of the *Looker On*, after being negotiated for by Beer-bohm Tree, has been purchased by Walker Whiteside, who will produce it next year, under the title of A Cousin to the King.

TANNER.—Cora Tanner, while attending a performance of Magda at Abbey's last Friday afternoon, fainted and had to be taken home in a carriage. She was not able to play that evening in The Sporting Duchess at the Academy.

GIRARD.—Bettina Girard is at a sanitarium in West Forty-third Street, suffering from a complication of diseases. She is reported to be convalescent now.

THOMPSON.—W. H. Thompson has been engaged by the new theatrical syndicate to create the principal part in the syndicate's first new production following Duse's season at the Fifth Avenue.

FIELDING.—W. J. Fielding, who was ill for several weeks while out on the road, has returned to New York completely recuperated.

RESZKE.—Jean de Reszke's representative—a man who does not enjoy his employer's popularity in this city, by the way—is authority for the statement that the tenor is to be married at Paris in May to the Countess Miramaille.

ROMAINE.—Julia Romaine, of The Dazzler company, was taken ill in Cincinnati and the management were obliged to leave her behind. She rejoined the company in Syracuse, but she had a relapse and is now ill in that city.

BROWN.—In Colonel T. Allston Brown's in-

teresting recollections of Augustus Pennoyer published in our last issue, a typographical error made it appear that the writer's acquaintance with the deceased manager had lasted three years only. Colonel Brown knew Mr. Pennoyer for thirty years.

AMBER.—Mabel Amber, who is playing the title role in the Western Trilby company, is considering a proposition to star next season. It is likely that she will accept it. Miss Amber is meeting with the most gratifying success wherever she appears.

RHIA.—While playing at the Lafayette Square Theatre, Washington, last week, Rhia made happy 1200 little orphans by inviting them to a special matinee performance which consisted of songs, recitations, and the divorce scene from Josephine. The little tots, most of whom had never been inside a theatre before, enjoyed it hugely, and the generous actress almost as much as the children.

OVITT.—Lee S. Ovitt, a well-known theatrical man of Waukesha, Wis., was married in that city on Feb. 11 to Emma B. Markle. Mr. Ovitt was manager of the Casino in Waukesha four years ago.

STACEY.—When Delia Stacey left the Lafayette Square Theatre, Washington, the night of the final performance there of The Lady Slavey, the attaches of the theatre presented her with a large floral basket.

DENTON.—Mr. and Mrs. George C. Denton have retired from the A Thoroughbred company, owing to the ill health of Mrs. Denton, who will rest for the present.

JONES.—Mrs. W. G. Jones has signed with Augustin Daly to play the Nurse in the Potter and Bellevue production of Romeo and Juliet.

HARRISON.—Louis Harrison has been engaged by the new theatrical syndicate to originate the principal part in Cheever Goodwin and Woolson Morse's new opera. This will soon be produced in Chicago.

LETTERS TO THE EDITOR.

ON THE RIGHT PATH.

CLEVELAND, Feb. 10, 1896

To the Editor of The Dramatic Mirror:

I have read with great satisfaction THE MIRROR's recent attacks on immorality on the stage. THE MIRROR is on the right path. Let it continue in the good work.

They serve best the highest interests of the drama and the dramatic profession who are unsparing in their denunciation of whatever serves to degrade the stage and bring the actor's calling into disrepute.

When one remembers how earnestly some of our great players—men and women of character—have striven to raise the stage in the esteem of the better position of mankind—the intelligent, self-respecting, and virtuous—he must burn with indignation when any gifted actor or actress prostitutes his or her talents to the lascivious taste of the dissolute, the dissipated and the impure-minded.

A manager has no more right to present an immoral play—in order to put money in his purse—than he has to become a thief. He has no more right to offer an indecent exhibition to the public than he has to become the keeper of a bagnio. When he does—when he becomes a vendor of obscenity—he forfeits every title to respectability, and the respectable should shun him as a disease.

Yours truly,

FRANK BURES.

HENRY IRVING'S LONDON DEBUT.

To the Editor of The Dramatic Mirror:

SIR.—In referring to the death of Mrs. Stephens, the original Mrs. Willoughby in Tom Taylor's drama, The Ticket-of-Leave Man, you mention Hunted Down as the play "in which Henry Irving made his London debut." This is not correct. Permit me to quote the facts of the case from my authorized biography of the actor, the American edition of which was published in New York by Scribner and Delford in 1885.

In the third chapter of the book it is stated that "Henry Irving made his first appearance in London on Sept. 24, 1859, at the Princess Theatre, in Ivy Hall, in an adaptation by Mr. John Oxenford of Octave Feuillet's drama, Le Roman d'un Jeune Homme Pauvre. But he had only six lines to speak in the opening part of a four-act play. There was not much promise in such a beginning for an ambitious young man who had come up to London with great hopes and with the plaudits of Edinburgh ringing in his ears, so he asked the manager to relieve him of his three years' engagement. The manager advised him to stay, but Irving persisted, being determined not to act in the metropolis again until he could command the attention of the London public, and so he went back to the country and worked and waited."

Henry Irving next appeared on the London stage at the St. James' Theatre on Oct. 6, 1859, as Dorincourt in The Belle's Strategem. He did not act Rowland Scudamore in Hunted Down, in London, until the 5th of the following month. But this drama is notable, in connection with Irving, inasmuch as his success in it in the original provincial production—Prince's Theatre, Manchester, July 30, 1856—led to his receiving two offers, one from Tom Taylor, another from Boucault, for London—and, as the result, Fame. Yours,

AUSTIN BRERETON.

ORIGIN OF THE TWO WEEKS' CLAUSE.

NEW YORK, Feb. 11, 1896.

To the Editor of The Dramatic Mirror:

SIR.—In your issue of Feb. 8, commenting on the two weeks' clause, Mr. F. F. Mackay, in an interview with your representative, states that "the two weeks' clause had its origin in the variety business. A variety actor in the old days usually had two or more 'turns,' and he was always engaged for two weeks. When the managers who had made money in the variety business invaded the legitimate they brought with them their variety methods of management. Thus the two weeks' clause crept into contracts."

To this I must take exception. The two weeks' clause did not have its origin in the variety business. When the variety business was in the height of its popularity I conducted an agency, and my business was almost wholly with variety performers. Neither were first-class artists engaged with a two weeks' clause; neither did they have two or more "turns." Variety stars were never engaged for more than four or six weeks by any manager unless some great performer, and then such a thing as a two weeks' clause was not known.

I am writing now about the season of 1879 and later on when I transacted business for John Stetson, of the Howard Athenaeum, Boston; Robert Fox, of Philadelphia; Thomas Maguire, of San Francisco; William E. Sinn, of Baltimore; Josh Hart, of New York; David Bidwell, of New Orleans; Fred Ains, of Pittsburgh, etc., and during that time attended to the business for nearly all of the variety stars in America, among whom were Harris and Carroll (now of the firm of Rich and Harris), Cool Burgess, William Horace Lingard, Jennie Kimball, Scanlon and Cronin, Deleahanty and Hengler, Ella Wesner, Bobby Newcomb, Mat O'Reardon, Emily and Betty Rigg, Sangalli, Bonfanti, Sam Rickey, Billy Rice, Garfield Brothers, St. Felix Sisters, the Matilsons, Annie Hindle, Knocck and Smith, George Nash, and a few others of prominence.

The two weeks' clause never appeared in an actor's contract until the Summer of 1882, when a well-known dramatic manager had that clause inserted in all of his contracts for the season of 1882-83, and his excuse for such a clause was that if he should have contracted with an actor or actress who should prove at the expiration of two weeks or longer incompetent to play that for which he or she was engaged he could dispense with his or her services. He claimed that they had the same right to quit him with the two weeks' notice.

Yours, COLONEL T. ALLSTON BROWN.

THE USHER.



When Charles J. Richman played the school-master in Hannele at the Fifth Avenue Theatre a couple of years ago it was generally admitted that he was a young actor of great promise. His work was rough-edged, to be sure, but signs were not wanting that with proper study and guidance he would develop into an excellent player.

On the strength of his performances under the Rosenfelds' management, Mr. Richman secured a position in Mr. Palmer's stock company. Whether this engagement satisfied his ambition, or whether he considered that further improvement was unnecessary, it is impossible to say; but the fact remains that while he remained a member of the Palmer company he made little or no progress.

Now Mr. Richman is a member of Mr. Daly's company and he begins to show artistic development. His recent performances have come in for considerable praise from the critics, and the praise is deserved. This agreeable change can be attributed to Mr. Daly, who not only inspires young actors with the wholesome idea that there is always something for them to learn, but who also proves unmistakably that he is in a position to teach it to them.

The great strength of Mr. Daly's establishment lies in the fact that its director is proficient in every detail of conducting a theatre, and especially in respect to the rapidly disappearing art of stage management in the highest sense of the term. Membership in his company comes nearer to the advantages of a school of instruction like the Paris Conservatoire than anything we have.

Madame Duse's refusal to play an engagement in Chicago has aroused considerable comment among the papers of that city.

In seeking to guess her reasons several ingenious theories are advanced. The *Times-Herald* supposes that she was dissatisfied with the receipts, which in three weeks aggregated only \$10,000; that the public did not understand Italian; that her company was not up to the standard; that the March winds disgusted her, that she was ill the second week.

Any or all these reasons may be correct, but exception must be taken to the assertion that "her supporting company was of a grade that would not be tolerated with an American star." Duse's company, by general consent, was pronounced to be one of the most artistic and homogeneous organizations ever assembled. And, the leading man, fairly shared honors with the star, while the other members played with a harmony of purpose and a unity of method that showed how carefully they had been trained by Duse and how thoroughly they had absorbed her spirit.

I read in the *Sun* the other day a computation of the money spent annually by the public on the theatres of New York. The figures were interesting, if not wholly accurate.

It was stated in this article that London spends \$7,000,000 yearly in its theatres, Paris, \$4,000,000, and New York \$2,500,000. The Paris figures were doubtless correct, as the receipts are officially compiled and published there. The London and New York returns were probably guessed at.

"An average house in a New York theatre," said the *Sun*, "is from \$50 to \$800, and an average business of \$2,500 a week is, although small for some houses and larger for others in proportion to their relative expenses, not very far from the average of the theatres taken collectively, high-priced and low-priced houses together." For a season of thirty weeks \$75,000 is given as representing what each theatre does, and from this process of figuring the *Sun* gets its total of two and a half millions for the season.

As a matter of fact, very few of our theatres could exist on average receipts of \$2,500 a week, much less clear a profit. The expenses, including rent, of running theatres here varies from \$1,000 to \$2,500 a week. The larger number cost from \$1,500 to \$2,000. If the theatre plays stars and combinations—unless first money or guarantees are secured—a business of \$2,500 a week would involve a loss to the house manager of from \$250 to \$1,250. In the case of managers who make their own productions the losses would amount in most cases to \$1,500 on the same basis of receipts.

It is clear that the *Sun* writer greatly underestimates the sum that New York pays annually for its theatricals.

It is a pity that efforts to raise the standard of dramatic art by the co-operation of wealthy citizens should almost invariably come from directions that insure failure. The result is to dishearten and discourage progress that might be made under different and better conditions.

The Theatre of Arts and Letters has given a black eye to such movements. Edward

Vroom's essay has not mended Mr. MacDowell's blunder.

The wonder is that citizens of note and substance seem unable to discriminate between the vaporing schemes of amateurs and serious plans to develop the stage in its higher phases. It is strange but true that these worthy and well-meaning persons almost invariably lend their countenance and support to ridiculous projects whose non-success is certain, in preference to aiding the cause of dramatic art in a practical and sensible manner.

A MacDowell or a Vroom is able to obtain large funds for chimerical speculations when Mr. Palmer, Mr. Daly, Daniel Frohman and others find it difficult to secure the same kind of patronage when they occasionally present plays that are entitled to receive the attention of the drama's lovers.

Unfortunately, failures like Mr. Vroom's are calculated to increase the difficulties that confront every one that desires to do something for the sake of dramatic art.

My esteemed Chicago contemporary, the *Times-Herald*, takes THE MIRROR to task for referring editorially to a letter from Richard Mansfield as having "been given to the press," without mentioning that it appeared exclusively in the *Times-Herald*.

The Mansfield letter from which THE MIRROR quoted appeared in the *Home Journal* of this city previously to the publication of a letter on the same lines, but different in phraseology, in the Chicago paper. It was quoted and commented on by several journals. In the circumstances, the *Times-Herald's* protest is wholly misplaced.

I agree, however, with my contemporary's general disapproval of flagrant cases in which credit is not given for matter abstracted from the dramatic columns of newspapers. THE MIRROR is a constant victim of thefts of this sort. "Why the dramatic columns of a newspaper should be made an exception to the general rule of giving credit is beyond comprehension, and yet the fact brooks no dispute," pointedly says the *Times-Herald*.

The way in which success has hung fire this season at the Empire has made the members of its stock company "hump" themselves.

Study and constant rehearsals have been the order of the day and night ever since the organization came to town for the Winter campaign.

Actors nowadays are not accustomed to frequent changes of bill and during the past month or two the Imperial stock have groaned piteously.

The Reverend John Rusk, of Chicago, is a minister of sensible and progressive views. He preached a sermon the other day on the subject of "Sunday Rest For Actors."

Mr. Rusk said that many actors had asked him to raise his voice in favor of closing Chicago theatres on Sundays, not for the purpose of religious observance simply, but in order that professionals may have one day for rest like other classes of citizens.

The minister explained that the one apparently sound reason for Sunday performances was the claim made by certain managers that they keep crowds of persons away from saloons, and therefore reduce the number of Monday morning police court cases. He was not prepared to say whether this was true or not. He did not blame managers of first class theatres for opening their houses on Sunday if the decent element of the public demanded it, but he thought that actors were entitled to one day of freedom from work.

Mr. Rusk is perhaps unaware that almost without exception our leading stars refuse to play on Sunday night in Chicago and the four or five other cities of this country where Sunday performances are permitted by the authorities.

From a business point of view their position is sound, for the week's receipts are no larger because of Sunday performances, as a rule, and participation in them lowers the actor in the esteem of the better classes. The Sunday night audience is generally composed of the rabble.

The suggestion of the *Spirit of the Times* regarding high prices for seats has been seconded by a number of papers besides THE MIRROR. The *Home Journal*, the *Sun* and the *Evening Messenger* have all contained protests against the policy of raising the prices of admission to theatres at a time when the prices of nearly all commodities have been reduced.

Two dollars is more than the general public can afford to pay for an orchestra seat. There would be larger audiences and more money in the box office if the old scale prevailed at all the principal metropolitan theatres.

As I pointed out last week several of the houses where \$2 was charged have recently returned to the right scale.

Owing to a local quarrel between a manager and a newspaper in Corsicana, Texas, lively reports of a characteristic kind appear regularly in the columns of the offended sheet concerning all visiting attractions, past, present, and to come.

The pictorial printing of a certain company recently announced the various stages of the disgruntled paper in the following picturesque manner:

They, dogs, disloyal and dishonest representations of England, France and Italy, some of the blasted flowers of the stock of certain companies used to advertise the coming show in Corsicana, the Corsicana Opera House. The actors of Corsicana, in order to get up a show, have an opportunity to do so tonight, but their time, however precious it may be, can better be spent by playing a show of sack-race, by a game of country kitchen furniture soup or setting ponds, by tag, hole-and-week, club foot, or playing up with cigarette positions.

When it is considered that this biting comment might have been overtaken by a small advertisement and a few passes the wonder is that any

manager exists brave enough to face the dangers and perils of such a fight with one of the component parts of the great engine of civilization and progress.

The same thing occurs in New York now and then, as well as in Corsicana. The only difference lies in the style employed by the bellicose newspaper in getting even.

MR. MURRAY'S CURIOSITY SHOP.

J. Duke Murray, business manager of the Grand Opera House, has a small closet at the far end of his office which he calls his "new curiosity shop." It is stuffed with a queer assortment of odds and ends, representing various articles left at one time or another by the patrons of the theatre, and never thereafter called for.

The collection comprises rubbers of all sizes and shapes, gloves of all hues and materials, muffs, pocket handkerchiefs, smelling-salt bottles, cologne-bottles, opera glass-cases, veils, boas, match-boxes, gold and silver scarf-pins, hair-pins, pocket books, and combs.

The Grand Opera House is probably the most cosmopolitan theatre in New York. Its parquette patrons are the same people who go to Daly's and the Lyceum; its gallery patrons are of the same class of theatregoers as attend the People's, Sandford's and the other East Side houses. And so the articles of use and ornament left in the seats by persons in the audience are characteristically diverse and curious.

A few days ago a card case containing \$100 was turned over to Mr. Murray and added to the curiosity shop. It did not remain there long, however, as the owner put in a speedy appearance and identified his property.

One of the most suggestive curios in Mr. Murray's collection is a greasy, dog-eared bank-book. It was found in the gallery and probably belonged to some one who earns his living by hard manual work. It shows an entry of \$250. Mr. Murray wrote to the bank and tried in every way to restore the book to its owner, but without success.

The latest addition to the curiosity shop was made on Saturday evening. It was an astrakhan muff left by some woman, whose enjoyment of the Gay Parisians probably caused a temporary forgetfulness of this world and its treasures.

A SHAKESPEAREAN REVIVAL.

Thus far this season productions of Shakespearean plays have been conspicuous by their absence. Barring the two or three plays of Shakespeare revived by Irving, the brief revival of Twelfth Night at Daly's, and the appearance of Walker Whiteside in Hamlet early in the season, scarcely a play of the poet's has been acted in New York.

Beginning at the Broadway Theatre, a revival of Shakespeare will soon be inaugurated. George C. Miln, the man who left the pulpit for the stage, will make his first New York appearance in Julius Caesar. During his engagement other plays of Shakespeare will be presented. His company includes Eben Plympton, Henry Jewett, Thomas M. Hunter, Harry Hawk, Charles E. Fisher, John C. Dixon and May Shaw.

On March 5 at Daly's Mrs. Potter and Kyrle Bellew will present, under Augustin Daly's management, several Shakespearean plays, among them Romeo and Juliet and As You Like It. The company is now being organized and the productions will be carefully made.

On the same night the Tabers and William F. Owen will present their eagerly anticipated production of Henry the Fourth. In other cities the critics have praised it warmly. Owen's Falstaff is said to be as unctuous and droll as his Toby Belch, which, as every intelligent theatregoer knows, is one of the best high comedy personations of the day.

At the Grand Opera House a production of A Midsummer Night's Dream will be made by a company under Augustin Daly's management. The Mendelssohn music will be used. Mrs. Dion Boucicault will play Hermia, and Emily Rigl will be in the cast.

TO SQUELCH THE PIRATES.

The joint committee appointed by the American Dramatists Club and the managers of this city to represent their interests in the hearing on the Cummings bill to punish play pirates before the Committee on Patents of the House of Representatives will go to Washington on Tuesday afternoon. The hearing will take place on Wednesday.

Ex-Judge A. J. Dittenhoefer, counsel of the American Dramatists Club, will make the argument in favor of the passage of the bill. The delegation that is to visit Washington includes A. M. Palmer, Henry C. Miner, Bronson Howard, Charles Frohman, Harrison Grey Fiske, T. H. French, Daniel Frohman, David Belasco, Augustus Thomas, Charles Klein, Franklin Fyles, Nelson Wheatcroft, Sydney Rosenfeld and Charles T. Dazey. The joint committee expects to return to New York on Wednesday night.

The prospects are entirely favorable to the passage of the Cummings bill. Its success will put an effectual stop to play piracy in the United States.

THE SPORTING DUCHESS GOES TO 'FRISCO.

After its run at the Academy, The Sporting Duchess will make an extended road tour. The entire company, with all the original scenery and race horses, will be carried intact as in the New York production. The tour will embrace all the Western cities, and will extend as far as San Francisco.

THE EMPIRE SEASON.

Marriage will be followed at the Empire. The star by a new play by Clyde Fitch. This in turn will be succeeded by a play of Henry Guy Carlton. Both plays are now in rehearsal. The Late Mr. Castello will not be produced this season.

ELEONORA DUSE.



It is a serious question whether Eleonora Duse does not err in carrying to an unparalleled extreme her dislike to receive representatives of the press on proper occasions. Her motive is admirable: a desire to keep her personality screened from the public gaze and to restrict her relations to the outside world to her appearances on the stage. Often her impenetrable reserve results in unfortunate misunderstandings which serve to militate against her both in her personal and in her artistic capacity.

The day after her arrival in New York from Europe, for instance, our principal morning newspaper published a column article descriptive of her disembarking at the steamship pier, her appearance and that of her entourage, and her refusal to talk to the reporter. The article was headed "Duse Hates America." It was said that her manager stated that the actress had so expressed herself to him.

An intimate friend of Duse, who spent several days with her at the Holland House last week, told a representative of THE MIRROR yesterday that the assertion in question was absolutely unfounded. Duse indignantly denied that she had ever said that she disliked this country. When the friend suggested that Duse should authorize a contradiction of the false and damaging statement for publication the actress emphatically declined to depart from her custom of observing a sphinx-like silence respecting anything that might be published in the newspapers regarding her.

Although Duse holds herself aloof from the reporters and although she refuses to accept social attentions, she is a woman of remarkable personal charm and her small circle of friends find the utmost enjoyment in her presence. She possesses singularly strong intellectual powers. Her acting is as much the result of mental effort as of native genius. It is to thought as well as to temperament and talent that she owes her dramatic triumphs.

A great opera singer, now in this city, speaking of Magda the other day told a MIRROR representative that she had seen both Bernhardt and Duse in the title-role. Her verdict was summed up in one sentence: "Sarah weeps; Duse makes the audience weep."

HAMMERSTEIN WANTS CALVE.

Mlle. Calvé is receiving the largest salary paid this season to any singer—man or woman—in the Metropolitan Opera company. Every time she appears she receives \$1,500. Next season her terms will be higher still whether she remains with Abbey and Grau or whether she accepts one of two other very large offers that have been made to her.

THE MIRROR is in a position to state that Mlle. Calvé has under consideration a proposal from Oscar Hammerstein to come to this country and give fifty performances next season of Carmen. The scheme is to make a tour of the principal cities, giving only a few representations in New York, with a special company and a fine scenic production of the opera.

For these fifty performances Mr. Hammerstein offers Mlle. Calvé \$120,000, or \$2,400 for each representation. No singer, except Patti, has ever been offered such terms.

Abbey and Grau have also made a large bid for Mlle. Calvé's services, the figures being considerably in excess of those of the present season.

The prima donna has not yet settled upon any of these flattering offers, but it is quite certain that America will enjoy her supreme talents next year in any event.

DREW WILL RETURN TO THE GARRICK.

Next week John Drew will return to this city, opening in the Squire of Dames at the Garrick for a run of five weeks. Before the end of the engagement he will possibly be seen in Anthony Hope and Edward Rose's play, A Man in Love, which was returned to the authors for revision.

The play was tried out of town and met with considerable favor. It needed a little strengthening, however, and the authors agreed to make some changes proposed by Mr. Frohman. If the new manuscript is received within the next two weeks, A Man in Love will be put into immediate rehearsal and will be produced at the Garrick.

Mr. Drew is now playing in Philadelphia. His last week's receipts reached as high as over \$1,800 on a single performance. Over \$1,000 was taken in at a matinee.

AT THE THEATRES.

Empire.—Marriage.

Comedy in three acts by Brandon Thomas and Henry Keeling. Produced Feb. 17.

Sir John Belton, Bart. William Faversham
Hon. Dudley Chumleigh Robert Edeson
Sir Charles Jenks J. E. Dodson
Lady Belton Viola Allen
Hon. Mrs. Dudley Chumleigh Elsie DeWolf
Quayle Joseph Humphreys
Waiter W. S. Whitman

There is no apparent reason why the comedy presented at the Empire Theatre last evening should have been called Marriage. Separation would have been a more suitable title, for the principal couple of the comedy have had a falling out at the opening of the first act and are not reunited until just before the final curtain.

The comic element of the piece is evolved from a series of grotesque occurrences. We learn at the outset that Sir John Belton's wife has married him to prevent him from falling a victim to the wiles of Mrs. Chumleigh, an ostensible widow. After enjoying the satisfaction of triumphing over her captivating rival, Lady Belton's conscience begins to smite her to such an extent that she refuses to live with her husband any longer, because, under the circumstances, she is unable to convince herself that she married him for love. After the resultant separation she awakens to a realization that she loves Sir John after all. She immediately finds cause for jealousy when Mrs. Chumleigh once more appears upon the scene to try the effect of her blandishments on Sir John.

It seems that Mrs. Chumleigh's claim to widowhood is founded on the belief that her husband has been killed in a tiger hunt in India. Furthermore she is laboring under the impression that Sir John is divorced from his better half. Complications then ensue which induce Lady Belton to rush to the office of Sir Charles Jenks, an eminent solicitor, to have the supposed divorce from Sir John become an accomplished fact.

With comedy license the playwright then has Sir John, angered at his wife's groundless jealousy, arrive at the solicitor's office on a similar mission, while Mrs. Chumleigh is also there on business of her own. The upshot is easily surmised. Mrs. Chumleigh learns that her lord and master has not joined the silent majority, while the Beltons fall into each other's arms in a joyous reconciliation.

Marriage has one strong commendation to public favor. The dialogue is amusing and the incidents are diverting throughout. Another excellent feature of the comedy, so far as the production is concerned, is the uniform excellence of the interpreting cast.

William Faversham personated the part of Sir John Belton with good effect. His sense of humor is not strongly developed, but he struck the right note in his characterization of a whole-souled country gentleman, who is utterly unable to comprehend the contradictory nature of lovely woman.

Robert Edeson was excellent in portraying the phlegmatic disposition of Hon. Dudley Chumleigh. The special hit of the performance, however, was made by J. E. Dodson as Sir Charles Jenks. Joseph Humphreys also made a strong impression in the minor role of Quayle.

Viola Allen was seen to advantage in the impulsive character of Lady Belton. Elsie DeWolf as Mrs. Chumleigh was not an ideal widow of the type described by Lady Belton, but she proved a favorite with the audience from her first entrance.

The production is well staged, and the performance was given with gratifying smoothness.

The performance of Marriage was preceded by Mrs. Van, a one-act play by Emma Sheridan Frye and Mrs. E. G. Sutherland. This piece was fully criticised in THE MIRROR upon its original production in Boston some time ago. It is a Virginia romance of true love that never did run smooth. The lovers of the present cast are Robert Edeson and Ida Conquest, and both of them distinguished themselves and won hearty applause.

May Robson was possibly just a shade too much in boisterous evidence as Sacharissa, but the ways of the Virginia darkey are beyond criticism, and Miss Robson created no end of laughter with her Ethiopian antics.

E. G. Backus was fairly good as Rick Fetter, but Genevieve Reynolds seemed entirely out of her element as Helena Reece.

Palmer's.—For the Crown.

Romantic drama in four acts by Francois Coppée, translated by Charles Renaud. Produced Feb. 11.

Constantin Edward Vroom
Michel Brancimir Charles G. Craig
Etienne John A. Lane
Benko Charles Kent
A Turkish Chief F. M. Paget
Lazar Benjamin Horning
Ourosich Harry Allen
Page Ida Sollee
Princess Bazile Rose Coghlan
Militza Maud Harrison
Ann Olive West

Pour la Couronne is a dignified and forceful poetic drama in the author's own language, but in the process of translation Coppée's qualities have been subjected to degeneration. Mr. Renaud has doubtless endeavored to make the English rendering as faithful as possible, but he has sacrificed the grace, the strength, the charm and the dramatic qualities of the text in carrying out this design. An English dramatic poet might have retained all these characteristics of the French writer, but Mr. Renaud has sacrificed them in his clumsy translation. Had the piece received good treatment in this respect and had the leading part been entrusted to an actor of supreme powers the result of the performance at Palmer's Theatre last Tuesday evening might have been different, although there is of course the question whether, in any circumstances, a romantic, declamatory and gloomy play of this sort would find the same favor from an American audience that it has received in France.

Mr. Vroom had every possible aid for his ex-

periment. Backed by a notable and wealthy body of subscribers, surrounded by a good company, with splendid scenic embellishments and no one to dispute for the centre of the stage, he lacked naught save personal talent to achieve distinction at one bound. But the goal was not reached.

The audience, although it did not fill the theatre, was composed mainly of persons of prominence. There was a large Wall Street element, but that did not altogether rob the gathering of social significance. The house showed a disposition to encourage Mr. Vroom, who was welcomed warmly; but as the play began, to drag its weary length along the auditors became listless, and finally unmistakably bored. They had paid liberally to see the elusive exhibition known as elevating the stage, and as usual they were doomed to disappointment.

Briefly related, the story of For the Crown concerns a young Balkan soldier, Constantin, whose father, Michel Brancimir, is desirous to be king. But the old warrior's services to his country are overlooked, and the bishop Etienne is elected to the throne. Princess Bazile, his second wife, has Lady Macbeth like ambitions. She treats with a Turkish spy and then persuades Michel to commit an act of treason. He is to prevent the lighting of a beacon that guards a pass through which the Turks may swarm and devastate the land, and for this service he is to be crowned king by the enemy's assistance. Michel proceeds to carry out his scheme by taking the watch in the pass. Constantin learns of the meditated treason and appears there intent upon persuading his father to abandon the disloyal plot. Michel refuses. The son kills him and lights the beacon. He conceals the crime and the facts preceding it, but he falls into melancholy and is tortured by remorse. His step-mother denounces him as a traitor, and he is condemned to be chained to a post beneath a statue that has been erected to the memory of his supposedly patriotic father and left to perish. But he is released by the dagger of a devoted slave-girl, who afterward slays herself.

This dark story is unrelieved by a scintilla of light. The dialogue is bawdy, and robbed of its poetic flavor in its English garb it grows tiresome. The third act is the best. In it there is something that approximates action and dramatic power. This and the tragic climax of the play are its only features that arouse interest.

Mr. Vroom is a fair actor. He has a good voice, but he reads badly. He spoke most of the lines with little regard for emphasis, much less for shades of meaning. He is not ungraceful, although his gestures are often meaningless. The hope of the American stage for a gifted young romantic actor will not be realized, we are quite certain, by Mr. Vroom.

Miss Coghlan was painstaking as the Princess, albeit she revelled in stage tricks of an old-fashioned type. The sincerest and most artistic performance in the play was given by Maud Harrison, who looked most interesting and who was most sympathetic as the slave, Militza.

Mr. Craig was earnest as Michel and Mr. Lane was satisfactory as Etienne.

The scenery provided for For the Crown is very beautiful, and the costumes are handsome and picturesque. Although the play has failed to make a deep impression, and although Mr. Vroom is not likely to win fame in its leading part, he must at least be credited with having made a fine and artistic production.

Grand.—In Old Kentucky.

A large audience in the Grand Opera House last night welcomed In Old Kentucky back to New York. Like several other recent melodramas, this play appeals strongly to the large class of people who are interested in horses or horse racing. The scenic features on the whole are excellent. The chasm jump of the heroine, the winning of the race by the right horse and the other sensational scenes in the mountains and on the race track seemed to rouse the audience at Mr. Pitou's theatre to a high degree of enthusiasm.

The cast is excellent throughout, all the members being fully qualified for their parts. Of the women Lulu Tabor, as Madge Brierly, the flower of the mountains, was particularly clever and pleasing, and her daring exploits won great applause. Martha Rudesill as Barbara Holton was also very good. In the character of Althea Layson, Leonora Bradley's work was fully up to the mark.

Of the men in the cast, Frank Dayton as Frank Layson made a very satisfactory hero. Burt G. Clark won the favor of the audience as Colonel Sandusky Doolittle, William McVay earned a storm of hisses from the gallery as Horen Holton, the very villainous-looking villain, Charles K. French as Neb gave one of the finest impersonations of negro characters ever seen on any stage, and George W. Devo did well and looked picturesque as Joe Long, the young, hot-headed moonshiner.

Sanford's.—The Kerry Gow.

Joseph Murphy opened a week's engagement last night at Sanford's Theatre in the ever popular Kerry Gow. The play was recently seen at the Star Theatre, and it repeated its success last night.

Joseph Murphy has become so thoroughly familiar with every word and every action in the play that for the time being one sees only Dan O'Hara. Mr. Murphy is very ably assisted by Nellie Braggins, who plays Nora Drew, and she acts with ease throughout, and is charming in appearance.

John W. Daley as Major Gruff and John W. Burton are excellent in their respective roles. The remaining characters were in able hands. Lottie Williams deserves a word for her Boy Jack. Thursday, Friday and Saturday Mr. Murphy will be seen in Shaun Rhue.

At Other Houses.

CASINO.—The Lady Slavey is continued to profitable patronage.

LYCEUM.—The Prisoner of Zenda, as presented by the Lyceum stock company, appears to have settled down for a run.

GARRICK.—Joseph and E. M. Holland will remain with A Social Highwayman throughout the week. Next Monday John Drew will commence an engagement at the Garrick in The Squire of Dames.

ACADEMY OF MUSIC.—The long run of The Sporting Duchess will terminate on Feb. 29.

GARDEN.—This is the last week of Chimmie Fadden at this house, as it is to be transferred to the Standard next Monday evening. Next week the Garden will be occupied by The Two Escutcheons, the piece adapted by Sydney Rosenfeld from Zwei Wappen, and which was originally produced at Daly's Theatre this season.

STAR.—It looks as if Walter Sanford had struck gold in The War of Wealth, which is drawing so well that it is likely to enjoy a lucrative run at the Star.

FIFTH AVENUE.—William H. Crane will end his engagement in The Governor of Kentucky on Saturday night. Next week the famous Italian actress, Eleanora Duse, will open her New York engagement at this house.

BROADWAY.—The Bostonians are not likely to present a new opera so long as Robin Hood continues to fill the theatre at every performance.

HARLEM OPERA HOUSE.—Frank Daniels and his company in Victor Herbert and Harry B. Smith's popular and successful opera, The Wizard of the Nile, pleased a large audience last night. Mr. Daniels as Kibosh, with Dorothy Morton and the other clever members of the organization in their original roles, gave a spirited and effective performance. Next week, The Shop Girl.

COLUMBUS THEATRE.—The White Slave, one of the most interesting of Bartley Campbell's plays, was given a dramatic and effective performance by a strong company of players last night. Next week, The County Fair.

IRVING PLACE THEATRE.—Sudermann's play, Das Glueck der Winkle, will be presented at this house next Thursday evening for the first time in this country. The production of Countess Gucki has been postponed on account of the illness of Lucie Freisinger.

ABBEY'S.—This is the last week of Sarah Bernhardt. Her repertoire for the week includes Gismonda, Fedora, Phedre and La Dame aux Camelias. On Wednesday evening, Feb. 21, Lilian Russell will open an engagement in the new comic opera, The Goddess of Truth.

AMERICAN.—It is no exaggeration to say that Burnah is making more noise than any other play in town. It has proved one of the sensational successes of the season.

HERALD SQUARE.—The Heart of Maryland is unquestionably the greatest hit of the current season. The management announces the performance of to-night (Tuesday) as "Maryland Night."

HOYT'S.—The fiftieth performance of A Black Sheep will be duly celebrated with souvenirs at this house next Monday evening.

DALY'S.—Countess Gucki has made such a hit that Mr. Daly has postponed the various productions that he had underlined to succeed this lively comedy.

BIJOU.—James T. Powers in Gentleman Joe is still on view at this house.

FOURTEENTH STREET.—Chauncey Olcott is enjoying a prosperous engagement in Mavourneen at this house.

BROOKLYN THEATRES.

Columbia.—Carmen.

Olga Nethersole was accorded a warm welcome by a crowded house on Monday evening, when she appeared for the first time in Brooklyn as Carmen. The spectators applauded frequently and seemed very much pleased with Miss Nethersole's work. She did not carry the kissing effects to the limits reached in New York, but she was sufficiently realistic to suit her Brooklyn admirers. On Wednesday she will do Denise.

Montauk.—A Trip to Chinatown.

Harry Conor was greeted by a full house when he appeared as Welland Strong in Hoyt's farce on Monday evening. The play is familiar to Brooklynites, but the audience laughed as if it were brand new. The cast was exceptionally good, and included Harry Gilfoil, Geraldine McCann, Sadie Kirby, George Richards, Julius Witmark, Jose Shalders, Madge Deane, Myra Morella and Sahare's dancer, all of whom made hits. Next week, Otis Skinner.

Park.—Little Christopher.

Little Christopher opened a week's engagement here on Monday evening. The dazzling spectacle, funny lines, catching songs and choruses and the pretty girls pleased the audience mightily. Theresa Vaughn received an ovation and the following members of the cast made hits: Willie Collier, John Wilson, Bertha Waring, Alexander Clark, Louise Allen, Harry McDonough, Yolande Wallace and Pauline Train. Next week, George C. Miln.

Amphion.—The Shop Girl.

The New York and London success, The Shop Girl, with its bevy of pretty English girls, was greeted by a large audience at the Amphion on Monday night. As this is the first visit of this merry farce, it was tendered a hearty reception. Bertie Wright, Harry Grattan, Connie Ediss and Violet Lloyd duplicated their former hits by their clever handling of their respective roles. "Beautiful, Bountiful Bertie" and "The Shop

Girl" were sung with good effect and were duly encored. Next week Rhéa will be seen as Nell Gwynne and Josephine.

American.—Land of the Midnight Sun.

Edwin Barbour's dramatization of Hall Caine's popular novel, "The Bondman," under the title of The Land of the Midnight Sun, is at the American this week. On Monday night a good-sized audience was present. The play abounds in magnificent scenic displays, the explosion of the sulphur mine being one of the strongest features of the piece. The company proves acceptable, the characters generally being well cast.

Grand.—The Foundling.

Cissy Fitzgerald and her wink are here this week, and the indications point to big business. The play is presented by the company which appeared here earlier in the season.

Notes.

Down in Dixie is at the Bijou this week.

The Lee Avenue Academy closed on Saturday evening owing to bad business. It may be reopened again, but it is scarcely likely. Manager Daniel Bacon has lost about \$5,000 in the venture.

Nixon and Zimmerman of Philadelphia have purchased an interest in the Columbia Theatre.

At the Empire Sutton Vane's sterling melodrama, The Cotton King, drew a good house on Monday night. It will fill out the week.

Hoboken.—Lyric.

Primrose and West's Minstrels opened Monday of last week to a crowded house and played to the banner business since the house was built. At every performance during their stay the management was obliged to put the orchestra on the stage, and placed over two hundred campstools in the orchestra and aisles. The Cotton King did excellent business Thursday, Friday and Saturday. Human Hearts opened last night to a large house. It will remain until Wednesday. Rush City is the bill for the rest of the week. A theatre party of the Stevens College will visit the Lyric on Thursday. Sowing the Wind and The Fatal Card are coming attractions.

MR. KENNEDY AND MISS MORELAND.

M. A. Kennedy and Beatrice Moreland are engaged to be married, and the wedding will take place in May, after which they will make a European trip. The engagement has been kept quite a secret.

CUES.

Rood's Opera House, at Anita, Ia., has been damaged by fire. It will be rebuilt.

Denver is the extreme Western limit of Alexander Salvini's tour. He is now there playing his annual engagement.

James B. Camp, manager of the Grand Opera House at Louisville, is playing some of the best attractions at popular prices, and the sagacity of his policy is proved by the fact that he has not had a losing week since Christmas. He is looking forward to a highly prosperous Spring season. During the months of April and May the most important running and trotting race meeting will be in progress and that means that Louisville will be crowded with visitors.

W. N. Adams telegraphed last week that the Gonzales Opera company made a hit in Pittsburgh.

John R. Thorpe will act as manager of the Opera House, Carthage, N. Y., during the next three months.

The last night of the subscription season of opera at the Metropolitan Opera House, last Friday, was made notable by the enthusiasm of the audience. After Faust had been given and Melba and the De Reszkes had bowed acknowledgment to the applause the lights were turned down. But the audience demanded that Melba should sing "Home, Sweet Home," and after a long wait the curtain was raised, a piano was rolled upon the stage, Jean De Reszke took his seat at it as accompanist, and the diva sang the song. During the performance of Faust Melba received from friends in the audience an aigrette of diamonds and pearls.

The Huntington stock company, which will take the road this week, is composed of Wright Huntington, William E. Wilson, Hudson Liston, Alf Hampton, Leighton Becker, J. B. Everham, John Kennedy, Francis Drake, Nettie Bourne, Mrs. Georgie Dickson, Florida Kingsley, Carrie Fredericks, Carrie Willey. Allen Willey is proprietor, Branch O'Brien, manager. The plays to be produced include Our Regiment, Moths, Wages of Sin, Pink Dominoes, All the Comforts of Home, and Woman Against Woman.

The report of the marriage of Amelia Stone, of the Thrilly company, has been denied by her father, Mr. Epstein. Miss Stone, who is only eighteen years old, has made a decided hit with the above company.

John Archer, who is sole proprietor of the play entitled Uncle Daniel, or A Messenger From Jarvis Section, reports that it was pirated by a Mrs. Willis Baker recently in Stapleton, S. I. Mr. Archer is arranging a Spring tour for his play.

Henry Bagge has closed with the Boucicault-Martinot company and has been laid up in the Boston City Hospital with an attack of inflammatory rheumatism. Mr. Bagge will be in town on Wednesday or Thursday.

FREE TREATMENT OF THE MORPHINE AND OPIUM HABITS.

Editor Dramatic Mirror.—To prove that we have a painless and certain cure for opium and morphine habits, will send sample treatment free of charge. (Confidential) Golden Specific Co., Cincinnati, O.

A COMBINATION SCHEME.

Plan to Form a Circuit of Theatres Controlled by Various Managers.

A plan is afoot for a combination of theatrical interests that will be the most important, if it is effected, of any yet known in the history of the American stage. The scheme is not yet completed, but it contemplates a union in one circuit and general control of the various theatres in different cities conducted by Al Hayman, Nixon and Zimmerman, Charles Frohman and Rich and Harris.

If this goes through it will create a chain of twenty-one houses extending from Boston to San Francisco.

The complete list of theatres involved is as follows: Hollis Street, Columbia and Museum, Boston; Empire and Garrick, New York; Columbia, Brooklyn; Chestnut Street Opera House, Broad Street and Chestnut Street, Philadelphia; Academy of Music, Baltimore; a theatre in Washington which Nixon and Zimmerman have arranged to secure; Duquesne, Pittsburg; Century Theatre, St. Louis; Columbia and Haymarket, Chicago; Marquam Grand, Portland, Ore.; Tabor Grand, Denver; Salt Lake Theatre, Salt Lake, Utah; Baldwin and California, San Francisco; Opera House, Los Angeles, Cal., and several theatres in smaller cities.

It is not known whether or not the plan involves the pooling of the various interests concerned. The idea is, however, to make and regulate all bookings exclusively from a central headquarters in New York.

Al Hayman, who is understood to be the projector of this great enterprise, was seen yesterday by a MIRROR representative. He would not deny that the plan as outlined above is in contemplation, but he was not prepared, he said, to give any details for publication.

Our Philadelphia correspondent interviewed Messrs. Nixon and Zimmerman. They were reticent, also, but Mr. Nixon spoke freely concerning their recent acquisitions.

"The firm of Nixon and Zimmerman," he said, "have purchased an interest in the Columbia Theatre, Brooklyn, from Al Hayman and Daniel Frohman. This, with our interest in the Duquesne, Pittsburg, Academy of Music, Baltimore, three theatres in Philadelphia, and one shortly to be acquired or built for us in Washington, will give us a chain of seven theatres in the largest cities of the Eastern circuit. Our object of obtaining control in this wholesale manner is that we can thereby offer exceptional inducements to the best theatrical attractions by booking them for several months continuously, thus saving long jumps, expensive railway travel and booking expenses. We think that stars and combinations will look upon the move with satisfaction. It will be a good thing for all concerned."

Al Hayman, Will J. Davis and Charles Frohman have secured the new Century Theatre in St. Louis. The house will be completed and ready to open in September next. It is being put up by St. Louis and Chicago capitalists and the cost will run to a large figure. The Empire Stock company will be the opening attraction.

Charles Frohman said yesterday to a MIRROR representative: "Mr. Hayman and I have secured an interest in the Duquesne, of Pittsburg, from Nixon and Zimmerman, who recently secured a lease of that house."

The name of A. M. Palmer was mentioned yesterday in connection with the big deal that Mr. Hayman and his associates contemplate. It was said that Mr. Palmer after the Actors' Fund benefit in Philadelphia last Thursday remained in that city the next day to discuss the details of the scheme with Zimmerman. Investigation proves this rumor to be entirely unfounded.

"I have not been approached to enter into such a combination," said Mr. Palmer to a MIRROR reporter yesterday afternoon. "The first I heard of it was on Saturday when a manager from out of town who was likely to be unpleasantly affected should the venture come to a head called on me and said that he had heard I had entered the proposed alliance. You may say that I do not contemplate conducting my houses otherwise than independently. I should not, in any circumstances, enter into such an organization as you describe. Palmer's and the Garden Theatres in this city, the Park Theatre in Brooklyn and the Great Northern Theatre in Chicago will be conducted on their own merits as separate concerns."

GOOD ONE-NIGHT STANDS.

W. K. Walker and W. A. Drowne, the managers of the theatres at Burlington, Vt., and Plattsburg, N. Y., have two of the best one-night stands in the East. They publish letters of recommendation from two well-known managers of popular road attractions. Both towns are on the direct road to Canada, and managers intending to play this territory should not overlook them.

POSSIBLE CHANGES OF PLAN.

There has been some discussion of a plan to keep the Hollands at the Garrick Theatre indefinitely, John Drew to go to the Empire and continue his run of The Squire of Dames there, and the Empire stock company to go on the road. But Mr. Frohman had announced no definite conclusion respecting these changes up to last evening.

A CHANGE OF DATE.

The next meeting of the Actors' Association of America will be held on March 1, at 2 o'clock P. M., instead of on Feb. 16, as announced in an advertisement on another page of THE MIRROR.

LOTTA'S NEXT APPEARANCE.

Lotta has consented to play Lucy in the coming production of The Rivals by the star cast of prominent American actors. Julia Marlowe Taber will be the Lydia Languish.

THE SULLIVAN BILL.

Managers, Actors and Others Concerned in the Theatre Express their Opinions.

The bill introduced by Timothy D. Sullivan in the Assembly exacting new regulations of the dressing and other rooms of theatres used by actors, and of their inspection, has given rise to much discussion among those immediately concerned. The full text of the bill follows:

SECTION 1. No room or apartment in any theatre or place of public amusements shall be used for a dressing room or for the purposes of making up for stage appearance by the actors or persons appearing at performances therein, unless such room or apartment be at least eight feet wide and ten feet long and nine feet high, with the gas jets therein properly secured with wire, or if lamps or candles are used proper appurtenances shall be provided for holding them and insuring their safety.

SEC. 2. There shall be provided at every theatre and place of public amusements, for the use of persons appearing at performances therein, at least two proper and sanitary water closets apart from each other, with suitable approaches for the use of the different sexes.

SEC. 3. The proscenium opening of every hall, theatre or place of public amusements provided with a stage for theatrical or public entertainment purposes shall have a fire-resisting curtain of some incombustible material to be properly constructed, and shall be operated by proper mechanism, and on and after Sept. 1, 1896, no hall, theatre, or place of public amusements shall be used for entertainment purposes unless such fire-resisting curtain shall have been provided, and a certificate of the factory inspector shall be conclusive evidence that such curtain complies with the requirements of this act.

SEC. 4. The factory inspector, his assistant and deputy inspector shall enforce the provisions of this act, and it shall be his and their duty to visit all hotels and theatres used for giving public entertainments as often as practicable and necessary and to prosecute to termination all violators of any of the provisions of this act; they shall have power to visit for the purpose of inspection all such places of public amusements and any person who interferes with or obstructs or hinders any inspector while in the performance of his duty shall be deemed guilty of a misdemeanor.

SEC. 5. Within sixty days after recording a written notice requiring any changes to be made in conformity with the provisions of this act the owner, agent, lessee or manager of such places of public entertainment shall comply therewith and no such place of public amusements shall be used for the purpose of giving any performance therein until such requirements of the factory inspector as stated in such notice shall have been complied with.

SEC. 6. Any person who violates or omits to comply with the provisions of this act or who suffers or permits any theatre, hall or place of public amusements to be constructed in violation of the provisions of this act shall be deemed guilty of a misdemeanor and on conviction shall be punished by a fine of not less than one hundred dollars nor more than one thousand dollars or by not less than thirty days nor more than ninety days imprisonment or by both such fine and imprisonment.

SEC. 7. This act shall take effect immediately.

A MIRROR reporter has interviewed several managers, actors and others on the subject with the following result.

Outrageously Arbitrary and Sweeping.

A. M. PALMER: "I am always in favor of any measure intended to benefit the actor, but I do not approve of the bill presented by Mr. Sullivan. I object most emphatically to the Inspector of Factories being empowered to interfere in matters concerning the theatre. That is too absurd to be considered seriously. I have no doubt that in some theatres, particularly on the road, insufficient attention is paid to the comfort of the actors, but the remedying of this should belong to the local Board of Health. The proposed bill is outrageously arbitrary and sweeping, and opens an opportunity for limitless blackmailing. If, however, the bill should become law it should be altered so that the onus or responsibility for making the proposed changes should fall on the proprietor of the theatre and not on the lessee, who, of course, had no voice in the method of construction."

A Preposterous Bill.

H. C. MINER: "If that bill becomes law every theatre in the country might as well close up. It is a preposterous bill. Every manager would have to purchase an extra ten-acre lot if each dressing-room were to be of the dimensions prescribed by this Sullivan bill. Fancy having to provide such dressing rooms for a big spectacular company of about two hundred people! The bill as it stands now is a direct 'throw down' for the Mayor of New York, Chief Bonner, of the Fire Department, Superintendent Constable, of the Building Department and all our other city officials. These heads of departments are supposed to report to the Mayor the condition of each theatre and only on the favorable report of each department is the Mayor supposed to sign the theatre's license. If this Sullivan bill becomes law it will be tantamount to declaring officially that all our city departments are either incompetent or dishonest and that the Mayor's license means nothing."

Unwarrantable Importuness.

DANIEL FROHMAN: "I think this continual meddling in the affairs of the theatres is unwarrantable importuness. If the theatres are unsafe or unhealthy it is the duty of the Fire Department and the Board of Health to investigate. To make special legislation overruling the proper civic authorities and putting the playhouses on the same level as factories is the height of absurdity."

Theodore Ross Speaks.

THEODORE MOSS: "I built Palmer's Theatre according to the laws at that time and they cannot make me go to the expense of making alterations now. All the scenery and costumes used at my theatres are of absolutely incombustible material."

Room for Reform.

LOUIS ALDRICH: "I don't approve of the bill as it is drawn up, but there is unquestionably room for reform—not so much in New York as on the road, where the dressing-rooms of many of the theatres in the little towns are positively uninhabitable. The traveling manager in this respect is a victim. He books his company at a theatre, has no means of knowing what accommodation will be given him, and when he arrives, it is, of course, too late for retreat."

Reform Needed.

F. F. MACKAY: "There is no doubt a crying need for reform in the matter of dressing-rooms, but I don't very well see why there is occasion for new legislation in order to bring about such reform. That, it seems to me, belongs to the Board of Health. As an actor who has often had to suffer great inconveniences from inadequate dressing-room accommodation, I think the Board of Health could, with benefit to our profession, begin a crusade against such dressing-rooms. Some years ago I was manager of a comedy company playing drawing room comedy. We were booked to play at a town in New Jersey. The theatre had just been built, and was supposed to have all the latest conveniences. When we arrived we found that the actors' dressing-rooms were several feet underground, like cellars, and the building was so new that the walls were literally running with moisture. It was fearfully cold also, so I went to see the local manager about it. He said 'What's the matter with them? The theatre's brand new.' I replied 'I was in the dressing-rooms five minutes and I already feel I have caught a bad cold. The women of the company have to put on ball

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dresses. Would you have your own wife or daughter dress for a ball in such a place? 'Oh, that's different,' replied the manager. That is just it. Anything is supposed to be good enough for the actor. If the Legislature is ready to protect the actor, let attention be paid first to the iniquitous fact that the actor at present is less entitled to his remuneration than the stage mechanic. Let a law be passed giving the actor—who draws the money in—first claim on the box office, so that it would not be possible for dishonest or irresponsible managers to cheat the actors out of their first week's salary, as has often happened. The stage mechanic has such a legal claim, and so should the actor."

A Physician's Opinion.

A. P. ZEMANSKY: "As a physician I certainly think that the dressing rooms in many of our theatres are unhealthy if not positively dangerous. I was once called to a prominent Broadway theatre to attend a chorus girl who had fainted. I was taken to the dressing room—along circuitous passages and up tortuous staircases—and when I finally reached the place where she lay unconscious I found that the temperature of the room was nearly 130 Fahr., and you could almost cut the atmosphere with a knife, there being no ventilation at all. It seems to me that this is where the Board of Health should step in."

GOSSIP.

Charles W. Gibben left town on Sunday for Buffalo to join the New Boy company.

John H. Conroy, the Irish comedian of the firm of Conroy and Fox, has been confined to his bed for nearly three weeks with pneumonia. He is now improving very rapidly and his doctor thinks he will be able to play again in two weeks. The company is resting.

Martha Conway has signed with the A Woman of War company.

William Borelli has written a romantic society drama in four acts which he will probably produce this Spring.

The Country Merchant company are reported to be playing to good business.

Ethel Kennedy, an English ballet dancer, late of The Spider and Fly company, sailed for England on the *Majestic* last Saturday. She was left almost penniless by the closing of the company and had barely money enough to return home in the steerage.

Judith Bordeaux, who was engaged by Charles Frohman to fill in as one of Mathieu's daughters in The Gay Parisians, is a relative of John G. Whittier, and although her career on the stage has been of short duration she gives promise of becoming one of our leading character and ingenue actresses.

A. M. Palmer will go to Washington this (Tuesday) afternoon with the managers and dramatists' copyright committee. He will not return with the delegation on Wednesday, but will proceed to Chicago, where he is to look after his interests there.

Edgar L. Davenport has been engaged by the Sydney Rosenfeld Syndicate for A House of Cards.

During the week of the Human Hearts company at the Columbus Theatre recently, Mrs. William Robens, who takes the part of Samantha Logan, was refused admission to the theatre by the doorman on the ground that she was not a member of the company. As it was impossible to satisfy him that Samantha Logan and the good looking lady before him were one and the same person, Tom Robens sent for Hal Reid, who quickly convinced the doorman of his mistake.

Anna Boyd has retired from A Trip to Chinatown, and Geraldine McCann is now playing the Widow. When the farce is done in Australia Miss McCann will play the Widow.

The exact date of Henry J. Sargent's death and the pathetic circumstances attending it have

now been ascertained. He died on Feb. 3, at the Leeds Infirmary. On that very day he had been removed from a hovel in the little village of Hunslet, near Leeds, where he had been living in extreme penury.

Bertram and Willard's Engineer company has closed.

Appropos of the production of Marriage at the Empire Theatre, it is worth noting that a play of that same title by Dion Boucicault was produced at Wallack's Theatre on Oct. 11, 1877. John Gilbert, E. M. Holland, Eben Plympton and Rose Coghlan were in the cast.

An Opera called The Gentle Savage was produced at the Tivoli in San Francisco last week. It was written and composed by Estelle Clayton and "Nym Crinkle" (A. C. Wheeler).

Pearl Etyngne has entirely recovered from her recent severe illness. She went out of doors on Saturday for the first time.

John E. Henshaw arrived from West Barton Springs, Ind., on Saturday last, looking the picture of health. He is negotiating for himself and wife, May Ten Broeck, with Harry Askin for his production of the new burlesque by R. A. Barnett. Nothing definite has been settled. He has also had several other good offers.

Fanny Davenport was a passenger on the wrecked section of the train en route from Nashville to New Orleans last Sunday. The fireman was killed, and the engineer fatally injured.

W. H. Crane received a telegram yesterday informing him that the barn in Newton, Mass., in which he made his theatrical debut had been moved to a different quarter of the town. The comedian was eight years old at the time, and the piece was a version of a Boston museum success then running. Mr. Crane's brother was the dramatist, stage manager and scene painter of the precious company. The only other youngster besides Mr. Crane who subsequently took to the stage as a means of livelihood was Frank Fletcher, who entered the Boston Museum stock company and died soon after at an early age.

Jeannette St. Henry has been specially engaged for the Burlesque Queen in Hoyt's Black Sheep.

Mr. and Mrs. Elmer Grandin have bought the Wicks homestead at Patchogue, L. I. The estate consists of a fine house and a large garden and lawn that slopes down to the waters of the Great South Bay.

L'Interieur, the latest work of Maurice Maeterlinck, will have its first production in English on Tuesday afternoon next, in the Carnegie Lyceum, at a special subscription performance of the senior students of the American Academy of the Dramatic Arts. On this occasion a new two-act comedy by Elizabeth B. Walling, entitled Master Shakespeare Outwitted will also be produced.

The Bijou circuit, including Boston, Philadelphia, Brooklyn and Pittsburg, has booked Lillian Kennedy in She Couldn't Marry Three. E. N. McDowell will have the management of Miss Kennedy's tour for the rest of the season.

Carrie Ezier has joined Charles T. Ellis' Alsatian company, owing to the close of the season of A Ride for Life.

Clifford Leigh will be in the cast of Saints and Sinners at Palmer's Theatre this afternoon.

Born.

ELROY.—A daughter to Mr. and Mrs. Edwin Elroy, in Elizabeth N. J., on Feb. 8.

Died.

LINDE.—William Linde, at Hoboken, N. J., on Feb. 10, of consumption.
PADGETT.—J. G. Padgett, in New York, on Feb. 16, aged 55.
GRAHAM.—Eva Graham, Mrs. Barry Adams, in Chicago, on Feb. 13.

ROBERT MACAIRE.



PAUL AND ALFRED MARTINETTI.

The revival of Robert Macaire by Paul Martinetti at Kos'er and Bial's music hall is an important and interesting event. Not only is it significant in itself as a rare and marvelous illustration of the art of the pantomimist, but it serves to bring forward again the historic thieves, Robert Macaire and Jacques Strop.

A word about these famous characters. They were born in a musty melodrama, *L'Auberge des Adrets*, produced at the Ambigu-Comique. Their creators were Frederic Lemaître and Firmin. Since their birth in Paris they have been sturdy, vital stage types. Robert, the incarnation of mendacious impudence, is a sort of glorified cut-throat. He is a French Bill Sykes. Jacques Strop is his absolute antithesis, a whimpering, snivelling rag of humanity whose only manly trait is his real and genuine devotion for his audacious comrade.

When those two characters came into being they took Paris by storm. The name, Robert Macaire, became the synonym for swindler; it came to be applied to every description of rascal and humbug. Stock exchange gamblers, *chevaliers d'industrie*, founders of joint-stock bubbles, even deputies and ministers who jiggled for seats and votes were denounced as so many Robert Macaires.

Thackeray, in his Paris sketch book, has a great deal to say about this type. He visited Paris just at the time when Daumier was drawing his "cent-et-un Robert Macaires." Daumier was the cartoonist who made himself immortal through his caricature of the last Louis, which nearly cost him his head.

From Paris Robert and Jacques Strop migrated to other cities. London, Berlin, and New York seemed to agree with them quite as well as the bracing air of the boulevards. In England Germany and America they found permanent homes. They were made the heroes of drama, farce, burlesque and comic opera.

Twelve years ago they reappeared in England under new names as the principals of a comic opera. It was called *Erminie*, and when eventually produced in New York, at the Casino, Francis Wilson and W. S. Daboll woke the present generation to fresh admiration for the two blackguards.

At almost the same time, Henry Irving decided that Robert Macaire, a role which had been immortalized by Lemaître and Fechter, was not unworthy of his own talent. As far back as 1887, at the St. James' under Miss Herbert's management, he had played Macaire; and later, at a benefit, he acted the part to the Jacques Strop of Toole, with Ada Cavendish and Miss Terry in the cast. In the Lyceum revival, Weedon Grossmith played Jacques Strop and achieved such success that his position as a comedian was at once assured.

A year or two before he died, Robert Louis Stevenson wrote in collaboration with Henley, the poet, a new version of the play in which Macaire is shown in a new light with a somewhat different environment. Stevenson was evidently attracted by the philosophic side of the rascal, and he puts into his mouth dozens of sententious fragments of philosophy. Macaire, in the Stevenson-Henley version, is as fond of moralizing as he is of thieving. Jacques Strop is shadowy in the early part of the play, but in the last act he is defined and vigorous. There is nothing in Stevenson's version so good as the scene from the old Lemaître adaptation where Macaire, in cheering up his timorous comrade, exclaims, "What is the use of being a thief if you haven't the impudence of the devil and the manners and appearance of a gentleman?"

The pantomimic version of the play which Paul Martinetti is now presenting in New York retains all the traditional business and follows the story closely.

The scene is laid in the courtyard of the Auberge des Adrets near Grenoble, where the innkeeper's adopted son is about to marry the daughter of a farmer. Robert Macaire and Jacques Strop, two thieves, who have just escaped from the prison of Lyons arrive at the inn and, to avoid detection, join in the wedding festivities. When a sergeant of gendarmes comes upon them, they produce bogus passports and are permitted to continue their journey. At nightfall, they return to pillage the inn. They are surprised, pursued and shot down by the gendarmes.

Nothing could be finer in its way than Paul Martinetti's personation of Jacques Strop. He is as intelligible as if he spoke. The taint of the prison is in every look and gesture. He is by

turns a craven and a bully, timorous and brazen, obsequious and impudent.

In the early scenes Mr. Martinetti makes Jacques Strop the conventional comic thief with all the familiar comic business of Gabriel Ravel and George L. Fox. In the tragic climax, however, Martinetti plays the part as it has never been played before. The dog-like devotion of servant for master is beautifully and pathetically set forth. This, by the way, is the same theme as that which the Hollands are now exploiting in *A Social Highwayman*.

No theatregoer of catholic tastes should miss Paul Martinetti's performance of Jacques Strop. In costume and business, it is traditional. In individuality of treatment, it is magnetic and original. There is perhaps an excess in comic business and the familiar points are too carefully elaborated. But that is a fault on the right side. Paul owns the original manuscript of Frederic Lemaître and he has a sentimental regard for a play which, as a boy and a pupil of the Ravel, he was taught to revere as a classic of stage fiction.

New York has lately had an overdose of *faux* pantomime by French amateurs, who make great pretensions to aestheticism but apparently have not learned the rudiments of the art. Paul Martinetti is as superior to Jane May or Pilar Morin as a lofty mountain-top is to a mole hill.

T. W.

THE GALIC PRESS AGENT'S WORK.

The French are as expert in working the press as the most irrepressible and hustling American press agent. In the *Figaro* of Paris, in the issue of Jan. 22, there appears a cablegram from

LOUISE EISSING.

On the first page of this week's *MIRROR* appears a portrait of Louise Eissing, one of the comic opera favorites of the day.

It is not so long ago that Della Fox and Miss Eissing were each heading organizations sent out under one management to present a repertoire of popular operas in different parts of the country. The Bennett and Moulton company was the trade-mark. Miss Fox headed the Southern company, Miss Eissing the Eastern. It is worthy of note that while they covered different cities, the newspaper critics of the cities visited by the two troupes predicted that the names of Della Fox and Louise Eissing would one day be well known in the operatic field. Their predictions have come true.

Before that season had expired, both actresses had attracted the attention of metropolitan managers. It was only a question of time before they came to the front.

Miss Eissing's career has been one of gratifying successes. She won the honors of the production of *Sinbad* by David Henderson at the Chicago Opera House, and in every city in which she sang the title role she speedily jumped into favor and popularity.

With Francis Wilson she achieved further substantial success. To enumerate all the operatic roles in which she has found favor would be to catalogue all the principal parts in comic and standard opera. At the Castle Square Theatre in Boston last Spring she sang the most exacting roles and won both critical approbation and popular applause.

Miss Eissing is a conscientious artist. She

W. A. BRADY'S PLANS.



W. A. Brady will sail for Australia on March 6. He will take with him eight persons who have played Trilby here. On April 5, they will open in the play at the Theatre Royal, Sydney, following this engagement with a tour of the principal Australian cities. Reub Fax will play Svengali and Edith Crane Trilby.

Next season, Mr. Brady intends to devote his energy to the production of American melodrama by American playwrights. His first production will be made at the Academy of Music during the last week in August. Contracts to that effect have been signed by Mr. Brady with Gilmore and Tompkins. The play presented will be Clay M. Greene's arctic melodrama, *Under the Polar Star*, which has been done on the Coast with success but has never yet been seen East.

A Daughter of the Tenements, adapted from Edward Townsend's local play, will be another venture. The play has already been submitted to Mr. Brady, who says he is more than satisfied with it. One of the strong characters is an Italian, an entirely new local type. An old Irishman and his son are other striking parts.

James J. Corbett, as has been announced in *The Mirror*, will go to Paris in the Fall to appear with Felicia Mallet in pantomime. His present season has been most successful, and before long he will probably be seen at a Broadway theatre in his new play, *A Naval Cadet*.

Robert Gaylor will not be under Mr. Brady's management next year.

The play on the Cuban question, which Mr. Brady will launch early in the season, is being written by James W. Harkins, Jr., who sailed for Cuba last week. The scene will probably be laid in General Gomez's quarters.

The Cotton King, *Humanity*, *Old Glory* and *Trilby* will all of them go out again next year under Mr. Brady's management. Other new ventures are being considered, but at present they are not sufficiently matured to be made public.

REFLECTIONS.

Harry Dall will retire from the Capitol Square Theatre stock company, Detroit, on Feb. 22.

Last Wednesday night at the Metropolitan the two de Reszkes, Jean and Edouard, during one of the intervals of *Les Huguenots* were presented with silver cups bearing inscriptions, but no indication as to the sender. It was learned subsequently that a family by the name of Gross were the donors.

Little Ada Vanden Gilbert, according to the Boston press, has made a decided hit as the child in Clifford Dempsey's *The Arm of the Law*.

Myra Lee Civalier has been engaged by Manager Buckler to support Edwin Ferry. Miss Civalier is a grand niece of General Robert E. Lee. James F. Peyton, who was for a long time manager of the Opera House at Alexandria, Va., has gone in advance of this organization.

A little boy named Emil Baumer was badly burned in Philadelphia last Sunday week while preparing for children's theatricals in a cellar in his father's house.

The Franklin Dramatic Club, of St. Louis, gave a banquet last Wednesday to commemorate the club's twenty-fifth anniversary.

The Conroy and Fox company are laying off this week, having canceled all the one-night stands in Pennsylvania.

The Jolly Old Chums company is having canceled all the one-night stands in Pennsylvania and will lay off until week of March 2.

Frederick Warde made his first appearance as King Lear in Salt Lake City last week. The local critics speak well of his impersonation of the demented monarch.

The Muldoon's Picnic company are reported to be stranded in the West.

The Powers Grand Opera House, the new theatre at Decatur, Ill., was opened by Rice's 142 on Feb. 10 to a large audience. The new house is one of the handsomest and best appointed in the State, and under the management of its proprietor, Orlando Powers, has a prosperous career before it.

W. C. Tanner, who lately resigned from the Pudd'nhead Wilson company on account of illness, has been engaged for Margaret Mather's Spring tour.

Phil McCarthy, stage-manager of the Sins of the Night company, which played Forepaugh's Theatre, Philadelphia, last week, assumed the part of the Spaniard at the matinee. Rovelle Germain, who had been rehearsing the part, did not appear, or even notify the management. A. H. Stewart, of the stock company, took the part at 5 o'clock that afternoon and made a distinct hit at the evening performance.



From a photograph by Morrison.

MAY IRWIN.

New York, purporting to describe Sarah Bernhardt's opening night at Abbey's Theatre in this city. It reads as follows:

The first production of *Izely* by Madame Sarah Bernhardt and her company took place last evening. The house was packed and the best seats, such as boxes and orchestra stalls, were sold at auction, bringing the receipts up to 30,000 francs (\$6,000). The great artist was received with a triple volley of hand clappings, and the whole performance was nothing less than a succession of ovations. Madame Sarah Bernhardt received numerous floral pieces, among them one sent by the French colony, tied with the national colors; a gigantic wreath sent by Messrs. Abbey and Grau, and a large bouquet sent by her friends, the Canadian students. No tour has ever begun more auspiciously.

It is unnecessary to explain to those that were present on the occasion in question that the triple volley of applause was a myth, the succession of ovations similarly imaginative, while the alleged sale of seats at auction was a fiction. The receipts were not \$6,000, or anywhere near that figure. The absurdity of this fabrication becomes apparent when the money capacity of Abbey's, even at increased prices, is taken into account. The Gallic press worker is promising, but he cannot yet be classed as a howling success.

YELLOWSTONE VALLEY'S NEW THEATRE.

A new theatre was opened on Feb. 4 in Billings, Yellowstone County, Montana. It is said to be one of the most beautiful places of amusement in the West. Nellie McHenry, who was the opening attraction, made a little speech at the end of the second act of *The Bicycle Girl*, in which she congratulated the audience upon possessing the finest theatre in the Yellowstone Valley.

Always have open time for good attractions. Wire Johnstown Opera House, Pa.

possesses a superb voice, of which she has the most perfect control. Her acting is graceful and finished. In everything she does she is charmingly artistic and sincere.

A BIOGRAPHY OF CALVE.

All admirers of Calvé, which must mean all lovers of music and patrons of opera, will be glad to know that a book entitled "Personal Reminiscences of Mlle. Emma Calvé," is being written and will appear early next month.

The work will be a contemporaneous record of the character and career of the great singer from childhood to the present day. The author, W. De Wagstaffe, has had the advantage of Calvé's personal attention and interest in compiling the work, which cannot but be a source of interest and enjoyment to all who have heard her sing.

The frontispiece will be a photographed copy of Chartran's celebrated picture of Calvé, reproduced by arrangement with the artist. The first edition of 100 copies will be sold at \$10. Orders for copies may be sent to the New York Photogravure Company, 135 West Twenty-third Street.

CHAUNCEY OLCOTT'S NEW ROLE.

Manager Augustus Pitou is busy conducting the rehearsals of Chauncey Olcott and his company for the next new production of that popular star. This will be *The Minstrel of Clare*, and will be done for the first time at the Fourteenth Street Theatre on March 2. It is a new version of *The Irish Minstrel*, written for Scanlan by the late Fred Marsden. Mr. Pitou has entirely rewritten the play and the title-role of *The Minstrel of Clare*, as presented by Chauncey Olcott, will be practically an origination. The production will be an elaborate one and is expected to run for the remainder of Mr. Olcott's engagement.

VAUDEVILLE STAGE

A PRETTY CONTORTIONIST.



MILLIE BERTINA.

The above pretty picture gives no idea of the line of business followed by the fair original. She might be the leading woman of a stock company or a celebrated opera singer. She is neither of these, however, but is just as clever in her own way as any tragedy queen or popular prima donna.

Millie Bertina is a contortionist. Her performance is neat and graceful and free from the painful twistings and turnings which are so prominent a feature with many women contortionists.

Miss Bertina was born in Fall River, Mass. Neither of her parents was an acrobat, and her strange choice of a profession is therefore all the more remarkable. From her early childhood she practised high kicking and acrobatic dancing. When quite young she met Tony Ryder, of the Ryder Family, who took an interest in her and taught her all the tricks with which she now astonishes the public.

She made her first appearance in public in her native town, Fall River, and shortly afterwards came to New York, where she secured an engagement with Tony Pastor, who was greatly pleased with her work. This was about two years ago, and since then she has appeared in many of the principal cities, and has also made a trip to the West Indies. She is now introducing an entirely new act, all the apparatus and properties of which were especially made for her.

Miss Bertina is almost always billed as "Mlle." The managers make this mistake because there are so many foreigners in the acrobatic line that they think her name of Mlle. must be "Mlle." and they print it accordingly.

Miss Bertina will go to Europe in April, and may be seen at some of the music halls over there before she returns to America.

THEATRES AND MUSIC HALLS.

Proctor's.

Papinta, the serpentine mirror dancer, is the star feature this week. The others are Granto and Mand, elastic wire act; J. H. W. Ransome, the ruler of New York; the four Mosers, eccentrics; the Mimic Four in a Trilby burlesque; Walton and Mayon in a grotesque sketch; Basco and Roberts, acrobatic comedians; Daisy Mayer and her pickaninnies; Dolan and Lenhaar, travesty duo; Kilroy and Rawson, comedians; the Sisters Don, dancers; Gertrude Mansfield, comedienne; Fredo and Griffin, musical comedians; Jennie Whitbeck, soubrette; Luckie Thurlow, comedienne; Jennie Robie, serio-comic; Morton and Coleman, Irish comedians; Harry Fenton, equilibrist, and Inez Palmer in feats of strength.

Proctor's Pleasure Palace.

Russell Brothers' Comedians are in the bill this week, together with Mr. Proctor's own attractions. The list comprises the Russell Brothers, George Lockhart's comedy and cycling elephants, the Marlo-Dunham trio, horizontal bar experts; Mons. La Roche, spiral ascensionist; Elsie Adair, serpentine dancer; Les Andors, lightning change duettists; the Donatos, one-legged clowns; Les Bengalis, midget comedians; Eva Swinburne, vocalist; Paul Slater, mimic; Fields and Lewis, comedians; Johnnie Carroll, comic singer; May Howard, burlesque and ballad singer; Falke and Semon, musical comedians; O'Brien and Havel in The Newsboy's Courtship; Her, Burke and Randall, grotesque comedy knockabouts, and the Morellos in an acrobatic comedy sketch.

Keith's Union Square.

Lew Dockstader makes his New York reappearance this week in an entirely new monologue. Others in the bill are Mr. and Mrs. Sidney Drew, in the comedietta, In Clover; Flora Finlayson, contralto; Bunth and Rudd, grotesques; Walter Leon, the boy comedian; La Bella Carmen, wire dancer; Adonis Ames, contortionist; Le Roy and Clayton, Irish comedy sketch; the two Caries, grotesque musical act; Hill and Hull, grotesque acrobats; W. G. Whittle, ventriloquist; Quinn and Forbes, dancers and harmonica soloists; Rita Durand, soubrette, and Ernest Wilson, singer and comedian.

Koster and Bial's.

Paul Martinetti has made a hit with his production of Robert Macaire and continues it this week. Other numbers are furnished by the Craggs, gentlemen acrobats; Cinquevalli, king of jugglers; Charles Wayne, comedian; Professor Hampton's dog circus; the Allison, duettists; Marthe Marthy, French comedienne, and a brand new set of living pictures.

Tony Pastor's.

An extra good bill is announced this week. It includes Will H. Fox in his burlesque, Paddywhiskie; J. Aldrich Libbey, baritone; George Evans, "The Honey Boy"; Berns and Buns, musical team; Cora Routt, serio-comic; Lew

Bloom, comedian; Sheffer and Blakley, comedians; Baldwin and Daly, the Zulu Twins; Charley Case, monologue artist; the Harbecks, jugglers; Edward and Josie Evans, comedy sketch artists; the Burt Sisters as the Broadway Swells; Val-Vino, Japanese juggling and top-spinning; Bessie Searle, descriptive vocalist, and the Davenport Brothers as the Two Brownies.

Hammerstein's Olympia.

Marguerite continues to be the principal feature of the programme, and the pretty ballets are encored nightly. The other features of the bill are Virginia Aragon, high-wire performer; Fanny Wentworth, the female grossmith; Carl Hertz, prestidigitateur; Mons. O'Gust, French clown and mimic; P. Castor Watt, lightning change artist, and Sadi Alfarabi, Russian equilibrist.

LAST WEEK'S BILLS.

HAMMERSTEIN'S OLYMPIA.—The production of Marguerite was covered in last week's MIRROR. It only remains to be added that full houses have been the rule all the week, and Mr. Hammerstein has been the recipient of many congratulations on his success. The ballets have created a sensation. One in particular, the circus dance, has been received with shouts of approval. It is performed by four young women with manlike wings, who gallop and trot like horses under the direction of the ringmaster. Double encores are the rule for this feature. The other ballets, "The March of the Hussars," "The French Dancers' Can Can," "The Fishers," "The Loris XV. Gavotte," "The Oriental Girls," "The Dressing Room Girls," "Cooks and Chimney Sweeps," "The Peasants" and the grand finale are warmly applauded. The stage is a constantly changing mass of color and the groupings and dances are extremely pretty.

The other features of the bill were Sadi Alfarabi, the Russian equilibrist; O'Gust, the mimic, who gave some marvelous imitations; Carl Hertz, who introduced his great illusion, Vanity Fair, in which he makes a girl disappear from a high glass pedestal and reappear at the back of the auditorium in a few seconds. Mlle. D'Alton rendered valuable assistance to Mr. Hertz. Virginia Aragon went through her novel wire act, and the Leamy Troupe went round as usual on the revolving trapeze.

KEITH'S UNION SQUARE.—Mr. and Mrs. Sidney Drew appeared last week in a comedietta called In Clover. They played a young married couple who have a slight quarrel and make up in the end. Mrs. Drew carried the burden of the play and made a great hit by her quick changes from one mood to another. She played in an earnest, convincing way, and her performance could scarcely be improved upon. Mr. Drew had no opportunity to do anything. His part obliged him to sit around and watch his wife, and he did it admirably. The sketch was a great deal better than either The Salt-Cellar or Criss-Cross, which have been presented here by the Dicksons and the Masons.

Adonis Ames proved himself a veritable "human snake." La Bella Carmen posed and danced on a tight wire stretched across the stage gracefully and effectively. The Kurachins and Avolos did their pole and bar work in quick, snappy style. Thorne and Carleton raised a great many laughs with the comedy sketch, A Country Politician. The acrobatic turns by Harding and Ah Sid, the three Marvelles, the Lamont Family, and O'Kabe's Royal Japanese Troupe were well received. Fun was furnished by Frank Latona, Annie Whitney, and the McAvoy. John Hazel played the cornet, the La Porte Sisters sang, and Carlisle's dogs performed a number of very clever tricks.

PROCTOR'S PLEASURE PALACE.—Acrobatic acts were very plentiful here last week. Those who won applause in this line of work were Charles Liffon, who lifts weights while standing on a slack wire; The Donatos, one-legged clowns; Mlle. Frassetto, acrobatic dancer; The Marlo-Dunham Trio, triple horizontal bar performers; the Mosers, and Granto and Mand, bouncing wire artists.

Up-to-date songs were sung by Sadie May, Jennie Robie, Ida Killingbeck, the three Sisters Don, and Mathews and Bulger. Gus Bruno told several new stories. Carroll and Hinde were amusing in a comedy sketch. Les Bengalis, the French midgits, introduced some novelties, including a burlesque trapeze act which was very funny. Frank Blair and Edith Murilla were successful in their efforts at comedy. George Lockhart's elephants and the Midway bear fought for the trained animal honors. Les Andors changed their songs and clothes with remarkable swiftness, and the Salambs did some startling tricks with electricity and fire.

PROCTOR'S.—John W. Ransome sang his new song, "The Rights of Venezuela," last week, and succeeded in arousing the patriotic feelings of his audience to a high pitch. He had some new verses in his "Ruler" song about the Croker dinner, and other recent political events. Bonnie Thornton, Gertrude Mansfield, Lillian Ackerman and Eva Swinburne shared the soubrette honors with the advantage in favor of Bonnie Thornton, who was laboring under the disadvantage of a heavy cold.

Wit and humor were introduced by Haines and Pettigill, Mathews and Bulger, the Bruet Rivieres, Watson and Hutchings, George Mozart, Morton and Slater, and Swain and Watson.

The Black Patti sang exquisitely. Clara Beck with gave her famous swimming exhibition. The Phoebe-Pinaud Troupe were very amusing in their droll pantomime. Daisy Mayer and her boys danced, and so did the bear, in Midway fashion.

Millie Bertina proved herself a graceful contortionist. Mabian Eils carved faces from soaps, and Mlle. Olivette gave a clever exhibition of mind-reading, assisted by E. S. Livingston.

TONY PASTOR'S.—The bill was up to the usual standard, and well pleased audiences testified their approval frequently. Comedy acts were performed by Shayne and Worden, the Midgells, Johnny and Emma Ray, and George E. Austin.

Acrobatic specialties were contributed by Leonza, the juggler; Joe Lewis, equilibrist; Kissell and Sultana, musket drillers, and Martinelli Brothers, acrobats.

Songs of various kinds were sung by Pollie Holmes, "The Irish Duchess," the Newsboys' Quintette, Dixie and Lang, Fanny Mora, Lottie Rogers, and Tony Pastor.

Lizzie Daly and Major Newell shared the honors in the dancing line, the latter doing his steps on roller skates.

KOSTER AND BIAL'S.—Paul Martinetti produced Robert Macaire here last week. A full review of the performance will be found in another page. The other features of the bill were, with one exception, the same as before, and included Cinquevalli, the juggler; Rosie Rendel, the transformation dancer; Mons. La Roche, spiral ascensionist; Mlle. Marthe Marthy, French comedienne; Woodward's trained seals and sea lions, and the Craggs, gentlemen acrobats. The Allison, newcomers but not strangers,

sang duets sweetly and danced with grace and abandon.

BROOKLYN HOUSES.

Hvde and Reiman's.

The Boston Howard Athenaeum company is here this week. The entertainers are Madeline Rosa, the Levinos, Press Eldridge, the Nawns, Annie Hart, Mulvey and Inman, John E. Drew, Kenno and Welsh, and Hughes, Morton, Mc Bride and Walton.

Star.

Gus Hill's Novelties have as a special feature McLeod and Atherton, two Western wrestlers. Others in the bill are Lew Hawkins, Hanson and West, Fred Leslie, McGale and Daniels, Gray and Conway, Bonnie Lottie, Daly and Devere, Gus Hill and Little Dick.

Gaiety.

Farce comedy again holds the boards. Donnelly and Girard in The Rainmakers is the attraction. The company includes several vaudeville favorites, including Ross and Fenton, Imro Fox, Nellie Lynch, Jessie Gardner and Florence Clark.

KEITH'S ONE HUNDREDTH WEEK.

Last week was the one hundredth of the season at the Union Square since it has been under B. F. Keith's management.

During that time about 33,000 acts have been performed. Nearly 3,000,000 people have been amused. About 100,000 jokes have been told, which raised about 33,333 hearty laughs and 99,997 snickers, with several giggles thrown in for good measure. Pathetic songs to the number of 150,000 have been sung, which caused fifty gallons of tears to trickle from the eyes of the gallery patrons. If the amount of energy used in applauding the performers could be gathered together it would be sufficient to run an engine big enough to operate all the machinery in New York for seven years.

If any of the performers who have appeared at Keith's since the opening think they have been slighted in the above mathematical calculation, they are invited to figure it out to suit themselves, and submit the result to the MIRROR.

SANDOW AND HANLAN.

Edward Hanlan, the famous oarsman, now lives a retired life at his home in Toronto, and delights in entertaining prominent members of the profession who visit his home, and he entertains them royally. Sandow and Ziegfeld were his guests last week, and many amusing incidents happened during their visit. Sandow having never enjoyed a sail on an ice boat, a party of friends arranged a special race. While walking towards the bay, Hanlan was explaining to Sandow the wonderful speed of an ice boat. "We will go a mile a minute in this wind," he remarked; whereupon Sandow stopped short, asking how they would get back, as he did not feel like walking. It took a great deal of explaining to convince Sandow that an ice boat could be tacked, and return to its starting point. He enjoyed the sail so much that he said he hoped Ziegfeld would book Toronto during the ice boating season next year.

MRS. CHANT ON KEITH'S.

Mrs. Ormiston Chant visited Keith's new theatre in Boston recently, and in an interview afterward said:

"If we could have a theatre in London like Keith's new theatre, with its wholesome influence upon our people, all London would be charmed. I don't object to that kind of a variety theatre—I am overjoyed to think it exists. It is a beautiful place, and no one could ever raise the slightest objection to such an institution. I wish I could get Mr. Keith to come to London and start a theatre like his beautiful one here. That theatre has made Boston dearer to me than any other one thing."

THE CHICAGO CASINO.

The Casino in Chicago has again changed hands. William B. Smith, who has had the house for a few weeks, received an offer for the lease, and sold it to Louis Epstein and Billy Rice, the minstrel. The house was not closed, and the transfer was made quietly. Rice and Shepard's Minstrel company was the opening attraction under the new management. Mr. Smith has returned to his home in Grand Rapids with a trunk full of sadness and wisdom gathered during his short stay in the city of breezes.

A REMARKABLE JUMPER.

John Higgins, who claims to be the champion jumper of the world, having recently defeated Darby, has gone into the vaudevilles. He will appear for the first time in New York at Keith's Union Square Theatre on Feb. 21.

He performs some remarkable feats. For instance, he jumps into a basket of eggs and out again without making a mess of it, and jumps on a man's face and off again without any more effect on the face than the wind would have blowing on it on a warm day in June.

SUNDAY CONCERTS IN BROOKLYN.

Sunday evening concerts have jumped into sudden favor in Brooklyn, which city has hitherto looked with little interest upon this form of amusement. Concerts were given last Sunday evening at the Bijou, Star, and Gaiety. Among the prominent performers who appeared at the different houses were Helene Mora, Maggie Cline, Will H. Fox, Press Eldridge, Mr. and Mrs. John Mason, Richard Golden, Ward and Curran, Johnny Carroll and Geo. W. Day.

KATE JAMES COMING.

Albert Bial, of Koster and Bial's, has secured Kate James, the English music hall favorite, and she will make her first New York appearance early in April. The enterprising manager has been negotiating with Miss James for several years, but her contracts with the English managers have prevented her appearance until now.

SOCIETY WOMAN IN VAUDEVILLE.

Mrs. Ione Fulmer Newhall, whose husband is Dr. William M. Newhall, a prominent physician of Minneapolis, appeared at the concerts in Proctor's Theatre last Sunday afternoon and evening. She has, it is said, adopted the stage against the wishes of her husband and friends.

A NEW AGENCY.

Bristow Aldridge and John J. Iris have formed a partnership and opened the Olympia Amusement Agency at 110 Broadway. They will make vaudeville a special feature of their business.

"THE IRISH COUNTESS."



JENNIE REYNOLDS.

There are very few women on the stage who know how to sing what are called "Irish" songs. This particular class of ditties are not written in the Irish language, but they must be sung with a rich brogue in order to be effective. A great many vocalists attempt these songs, but there are at present not more than six or eight who have achieved popularity on account of their talent for interpreting songs dealing with the joys and sorrows of the Irish race.

Jennie Reynolds, whose picture appears above, belongs to the list of those who can bring out the true fun of an Irish carol. She has played a number of Irish character parts during her stage career, and always with success.

Miss Reynolds was born in Cincinnati, Ohio. She made her first appearance on the stage with Murray and Murphy, playing the part of Mrs. Gilbooley in Our Irish Visitors. After a time she went into vaudeville, and played dates until Mark Murphy produced O'Blowd's Neighbors. In this farce she created the leading female role, the Widow Reilly, in which she appeared with great success for several seasons.

She is now playing the part of Mrs. McFadden in the burlesque of Thilby. She introduces a number of Irish songs, one of which, "McFadden's Debut," was especially written for her by Joseph Herbert. Her other songs are "Bridget, the Spaniard," "O'Clancy's Quartette," and a very funny one entitled "I'm Waiting for Him To-night," which describes the woes of a hot-tempered wife whose better (or worse) half has a habit of coming home very late in the evening with an overabundance of mixed ale and a corresponding lack of gold.

Miss Reynolds sings songs of this kind from choice. She has a good mezzo-soprano voice, which she might if she wished use to advantage in singing songs of a higher class. She has made a thorough study of music with the well-known vocal teacher, Miss Evans. Miss Reynolds is known as "The Irish Countess." This title was given her by a manager when two other well-known favorites were being extensively advertised as "The Irish Queen" and "The Irish Duchess."

Miss Reynolds will probably be seen at some of the local vaudeville houses as soon as her engagement with Thilby is finished.

THEY LIKE THE MIRROR.

The following letter received last week speaks for itself:

NEW YORK, Feb. 12, 1896.

To the Editor of The Dramatic Mirror:

From our ad. in your valuable paper we have received several very good offers, and consider it one of the best investments we ever made, and would advise all performers to patronize THE MIRROR as we intend doing in the future.

Yours respectfully,
HOWARD AND BLAND.

VAUDEVILLE JOTTINGS.

Gus Hill's companies have been unusually prosperous this season, and "when Summer comes again" the club-swinging manager will have a big balance on the proper side of his ledger.

The walls of Manager Poli's new theatre in New Haven are almost up. The front, when finished, will be very handsome, and the building will be an ornament to the college city.

Carrie Lamont proved a good drawing card at Hopkins' West Side Theatre in Chicago last week. The matinees were especially well patronized, as Miss Lamont is a great favorite with women and children.

William Linde, advertising agent of Daly's Star Theatre, died of consumption on Feb. 10.

Nellie Daly, wife of F. Edward Daly, manager of the Star Theatre, Hoboken, N. J., has gone on the road with the Early Birds company, in which her husband has a half interest.

Manager Daly of the Early Birds company has put on a new burlesque called Big John L., with Robert Emmett in the title role, in place of Queen Honolulu, which was unsatisfactory. Good time has been secured for this attraction.

Carrie Scott, a Chicago favorite, was ill last week and was unable to appear with the Rentz-Santley company at Sam T. Jack's Opera House.

Edward L. Bamberger, for many years connected with Schaefer's Opera House, Canton, O., has been engaged as treasurer of Balser's Music Hall in that city.

Pete Baker has gone to his farm at Seafeld, Md., for a week's rest.

A number of good attractions have been booked by Manager Daly of the Star Theatre, Hoboken, including Calender's Louisiana Minstrels, Rose Hill's English Folly company, Russell Brothers' Comedians and Weber and Field's company.

Harry Robinson, of Robinson and Baker, high jumpers, fell during his performance at the Lyceum Theatre in Chicago on Monday night of last week, and was obliged to rest for the balance of the week.

Pearl Andrews has been specially engaged for Tony Pastor's road company. Her engagement will begin on March 23. She will appear at the

Howard Athenaeum, Boston, next week. She is constantly adding to her repertoire.

J. W. Kelly has been engaged for the Union Square Theatre, and will appear there soon. He has been very successful at Keith's other houses.

Low Dockstadter is singing a new song this week for the first time at Keith's Union Square. It is called "Oh, Mr. Austin, Since I Came to Boston."

Among the performers at Proctor's concert on Sunday were Max Howard, Mlle. Fraschetti, Les Andors, Mathews and Bulger, Johnnie Carroll, Fields and Lewis, Falke and Semon, Charles B. Ward, the Bengali Midgets and Jennie Dickerson.

Papinta opened at Proctor's Twenty-third Street Theatre last night in her myriad dances, with new costumes and effects. Her popularity should insure her a long run.

C. P. Elliott, general manager for Colonel Hopkins of Chicago, has secured the lease of the Grand Opera House, Boston.

Patricia Holmes, "the Irish Duchess," has closed her season with Hyde's Comedians. She is about to undergo an operation for appendicitis. She is now at her home in Providence, R. I.

Jessie Herworth is making a hit with her Viking bicycle specialty in Davis and Keogh's Sidewalks of New York company.

Bessie Bellwood had a narrow escape from being burned to death the morning after she missed her steamer. She was standing near a gas stove and her dress caught fire. But for the prompt and heroic action of her friend, Mrs. Edwards, who slapped out the flames with her bare hands, the episode might have ended in a tragedy. Mrs. Edwards' hands were scorched, but Bessie suffered nothing beyond a severe shock and the loss of a very handsome dressing sack.

Bert Howard and Leona Bland have been making a big hit on the Keith circuit. Their success was repeated at the Bon Ton Theatre in Jersey City the week before last. They begin another tour of the Keith circuit on April 27, opening at the Union Square Theatre.

Al H. Wilson has signed with Doc McDonough to appear with Reilly and Wood's company for the rest of the season. He has secured a number of new jokes from Alhoni, the magician, all warranted fresh.

Julie Mackey, one of America's most popular vaudeville stars, seems to have made a very strong impression on our English consuls. She is playing the leading role in *The Circus Boy*, or *Dandy Dick Whittington*, which is now on tour. She sends *THE MIRROR* a couple of the bills used for advertising the attraction at Northampton and Cambridge. Her name is separate from the others, and is printed in large type. Miss Mackey deserves her success. She will doubtless receive a hearty welcome when she returns to her native land.

The Trio De Korke, German equilibrist and acrobats, will arrive about February 26 on the *Nordland* from Antwerp. They will make their American debut March 2 at the Union Square, and will afterwards tour the Keith circuit.

McIntyre and Heath will leave the vaudeville after this season and will star in a new play called *Dixie's Land*, under the management of Lawrence and Hamilton. *Dixie's Land* is by James M. Martin. The tour will commence shortly in the South.

Laura Moore, who was Francis Wilson's prima donna for a number of years, has been engaged by Oscar Hammerstein to sing the title role in *Marguerite*, alternately with Alice Rose, at the Olympia Music Hall.

Harriett Vernon will make her American re-appearance at Koster and Bial's on March 9. She will sing several new songs especially composed for her.

Henry Lyons, of Lyons and West, pleaded guilty in the Yorkville Police Court last week to stealing two valuable rings from Mrs. Hannah G. Abrahams, of 114 East Fifty-sixth Street, who was at one time a singer.

Marie Barnum, who was at one time a great favorite on the music hall stage in England, is ill and in want at a boarding-house in this city. She originated *The Dancing Quaker*, which was an extremely popular sketch. She came to America some time ago to sue for a divorce from J. H. Ryley, the comic opera comedian. Her friends talk of arranging a benefit for her.

"La Loie" Fuller sailed from Europe last Saturday. She is expected to arrive on Friday of this week. Her new spectacle, *Salome*, will be presented at Koster and Bial's on Monday evening. Almost all the boxes and a great many of the seats for the first night have been sold, and the indications are that the four weeks' engagement will be very successful.

THE MIRROR has received the following letter from an admirer of Pearl Andrews, who is too modest to sign his name: "Miss Pearl: Andrews' imitations are marvellous in imitating Yvette-Gaubert, she is grand and can not be beaten by any one my opinion & the opinion of a greater many others is Miss Pearl is the best on boards, success to her.—A READER OF THE MIRROR."

Ephraim Thompson, the trainer of the remarkable elephants which F. Ziegfeld, Jr., intends to make a feature of in the Trocadero Vaudeville next year, is a remarkable slack wire performer. The wire on which he performs is held during his act by two of his elephants. Another very amusing feature is a game of nine pins played by the elephants, one placing the pins, the other bowling.

On Lincoln's Birthday the orchestra at Proctor's Pleasure Palace was compelled to play upon the stage, both afternoon and evening, owing to the crowds, who filled the pretty playhouse from top to bottom.

John W. Ransome is singing a new song called "The Rights of Venezuela." He claims to be the first performer to sing of the little international difficulty. Since he has been doing this song he has received no less than six songs on the same subject from different composers.

The Four Parkins, who do a peculiar act with giant heads which move in a lifelike manner, and Long and Little, recent arrivals from Europe, will make their American debut next Monday at Proctor's Pleasure Palace.

Mr. and Mrs. Arthur C. Sidman, who have just closed with A Summer Shower company, of which Mr. Sidman was the star, are to play dates the remainder of the season. They will be seen again at the Union Square March 23. At present they are on the Moore circuit.

Rita Durand was obliged to cancel her engagement at Keith's last week on account of the death of her father, which occurred on Tuesday. Manager Fynes very kindly reserved her a week later in the season to make up for the one she lost through her bereavement.

The prices at the Imperial Music Hall have been reduced. Admission tickets now cost but twenty-five cents.

Theodore John and his orchestra have become a popular feature of the concert hall of Hammer-

stein's Olympia. The clash of the brasses keeps time with the clink of the glasses from 7 to 12 every night.

The ballet girls who are employed in Marguerite presented Oscar Hammerstein with a laurel wreath on Saturday night.

The Coochee Coochee bear which appeared at both of Proctor's houses last week is said not to be on speaking terms with Matthews and Bulger because those enterprising comedians claim to have originated the idea of doing turns at two houses. Bruin says he is ready to defend his rights in the matter, and if it comes to a tight squeeze he will probably finish an easy winner.

Effie Carleton, known in private life as Mrs. H. G. Carleton, has just written another popular song, "I've Just Begun to Learn," which will make a strong bid for public favor. Mrs. Carleton some years ago wrote the famous song, "Rock a Bye Baby," which has had one of the largest sales of any song ever published. "I've Just Begun to Learn" can be had by addressing H. G. Carleton, publisher, Boston, or as per note of William A. Brad's Western Trilby company.

M. B. Curtis and his wife made their vaudeville debut in Chicago last week. They will appear at Proctor's later in the season.

Francis H. Riend, M. D., of San Diego, Cal., sends *THE MIRROR* the following clipping from an English paper. It is part of an interview with the late William Holland, "the People's Caterer." "On the Jubilee of Coronation Day I thought there would be a big crowd. London was full of visitors, and Sir Augustus Harris, as enterprising as usual, had a double company of Italian opera singers at Drury Lane, intending to give an afternoon and evening performance. But he, like myself, reckoned without the police, for all traffic was stopped and there was nothing for it but to shut up the theatre. Sir Augustus sent across for me, and wanted to know if I would let him have the Connaught Hall, my *Cafe Chantant* in connection with the Gardens, in order to give his afternoon concert. 'Certainly,' I replied, and after I had protested against any payment we agreed to share the proceeds. Well, the Italian opera people came and gave a magnificent concert in the afternoon, and would you believe it, the entire audience consisted of two old ladies, who had evidently made a mistake in coming to the gardens. We divided the two shillings as well we could, abandoned the evening concert, got the artists together, and had a banquet on our own, at which we all and severally drank the Queen's health. We did bless our gracious Sovereign."

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins' South side Theatre celebrated its anniversary last week with a special attraction. The Hopkins' Trans-Oceanic Stage Specialty co., which is the Colonel's pride. Throughout the year this theatre has been crowded at all the performances, and it has earned an enviable position as a theatre where genuine entertainment can always be found. The Roscoses have appeared at this house before, but they were no less welcome. The Gehrue Sisters are two very clever and graceful dancers. Ryan and Richfield do a very entertaining sketch. Sharp and Platt are among the best of comedy musical teams. Ford and Francis, the travesty duo, made quite a hit, and Clayton, Jenkins and Jasper (the last named a donkey) were very funny in their burlesque circus. Tom Mack, the minstrel, told some very good stories. Fulgore, the transgressor; Apollo and Mlle. Molere also merit mention. The stock co. was also retained. The Great Diamond Mystery was the production.

Hopkins' West Side Theatre: Julie Walters and a good co. of comedians rendered the play, *A Money Order*, in which Mr. Walters was excellent as the tramp.

Lycium Theatre and Music Hall: For the past week Manager Grenier offered a co. of celebrities far above the average, resulting in wonderfully large business. Macart's dog and monkey actors did some marvelous tricks. Marie Stuart was retained for another week; Mlle. Kamochi, the female magician, did good work; Ned West, the old time comedian, did the same old act and did it well; Stinson and Merton are a very happy combination, and Mr. Stinson's comedy ideas are of the original order, and their sketch was most enjoyable; Walter J. Talbot sang a number of songs nicely; Smith and Cook, always welcome, did good work; Ned West, the old time comedian, did the same old act and did it well; Stinson and Merton are a very happy combination, and Mr. Stinson's comedy ideas are of the original order, and their sketch was most enjoyable; Walter J. 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their sketch The German Senators' Schenkerfest. The others are Lottie Gilman, Billy Emerson, James F. Hoy, Drummond, Staley and Belle Birbeck. Laverne and Tomson, Marietta and Belloni with their trained cockatoos, and the Acme Four, including the Garmella Brothers and the Harris Sisters.

The Washburne Sisters co. is at the Fountain Square 9-15.

ST. PAUL, MINN.—At the Olympic Theatre week of 10th co. presented a funny burlesque, On Time, and a good olio of specialties, opening to good business. Entertainers: Lizzie Newman, Lizzie Shelton, Miss Carman, Mattie Newman, Sam Mayfield, Ned Clifford, George R. Gardner, Frank Duffy, and May Clifford.

At the Bodega Concert Pavilion week of 10, the co. presented a laughable comedy, Bill's Boots, and a good olio, opening to increased business. Entertainers: Jonie Duncan, Sadie Steel, Lillian Marsh, Miss Lonsdale, James F. Devlin, Martin and Lonsdale. Next week, Morrison and Marley's Big Specialty co.

ROCHESTER, N. Y.—Wonderland Theatre (T. G. Scott, manager): The Kennard Brothers, acrobats; Arthur C. Sidman and wife, sketch team; Farman, singer and dancer; the Lassards, vocalists; Carr and Jordan, comedians; and Harland and Belloni, musical team, were all received with favor by large houses 15-18.

SIOUX CITY, IA.—Soo Theatre (M. M. Powers, proprietor; Clarence Leonard, manager): A superb programme this week to excellent business. The entertainers are Amy Ellsworth in songs, La She in marvelous performances on an invisible wire, Jane M. Leod, Viola Clifford, Charles Ellsworth and the Allives.

NEW HAVEN, CONN.—Wonderland Theatre (S. Z. Felt, manager): Baker and Lynn, George Moore, Campbell and Campbell, the Ammons, Clarence Trio, Flo Banks, Morton and Mack, Hart and Moreland, Four Angels Sisters and Rosina Venus are the magnets that are drawing crowded houses week of 10-15. It is wonderful how the business keeps up at this popular house.

NIAGARA FALLS, N. Y.—Music Hall (Tieney and Mahoney, managers): A fair bill for week of 10, with Ryerford Sisters, Edith Moore, St. Aiva and Fanchette, and Toca, the muscle dancer, making a decided hit to large business.

SPRINGFIELD, MASS.—Parlor Theatre (H. B. Tucker, manager): Week of 10, Till's English Comedy co.; Maurice Girard, change artist; Kenyon and Esus, antipodean wonders; Kitty Smith, dancer; Nesbit duo, Celtic comedians; James W. Thompson, comedian; John and Louise Ellis, pantomimists.

PATERTON, N. J.—Bison Theatre (Ben Leavitt, manager): M. E. Leavitt's Spiller and Fly co. does a fairly well week ending 15. The costumes and scenery are fine. Zero will open a return engagement week of 17.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich, manager): Business large, with Caron and Herbert and Gilmore and Leonard leading the best bill seen at this house since its opening. Coming amusers 10: Howley and Doyle, Forte Boni Brothers, and the Henley Sisters.

NORTH ADAMS, MASS.—The Bison will reopen 17 after being closed several weeks with Tinner's Big Aggregation.

CANTON, O.—Baker's Music Hall (William Baker, manager): This house opened 10 with a first-class vaudeville show to good business with the following people: W. A. and Minnie Howard, Ella Dunbar, L. S. Wells, Maurice and Johnnie Hennings, Zella, Joe and Alice Kelly and Sam Du Vries.

PITTSFIELD, MASS.—Wonderland Theatre and Family Theatre (Arthur E. Seymour, manager): Week 10-15. Keating, baritone soloist; Harris, German dialect comedian; Mabel Sisson, vocalist; the Patens, musical act. Large and well-pleased audiences each day.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): An interesting bill was presented by the team Bill co. 10-15. An amusing comedy entitled The Twentieth Century Barber was also given. Harry Williams 17-22. Flynn and Sheridan 24-29.

BROCKVILLE, CAN.—Grand Opera House (F. I. Ritchie, manager): Sandow and Ziegfeld's Trocadero Vaudeville 5 to 8 P. M. It is undoubtedly the best vaudeville co. that has appeared here in years. Sandow's feats of strength won admiration. The Lucifers, N. E. Hausman, the Bostonians, Mons. Frayre, Amann and Billy Van compose a co. of first-class artists.

JOHNSTOWN, PA.—Eden Music (H. E. Cohn, manager): The Eureka Specialty co. is giving good satisfaction. Charles Case, the Rossley Brothers, Edwards and Nelson, all deserve special mention.

FOREIGN NOTES.

The Sisters Merrilles have disbanded, on account of the marriage of Leslie.

Adolph Tressler, who has been stage manager of the London Pavilion for seventeen years, has resigned his position. F. Glenister has taken his place.

A. G. Forde, stage manager of the Alhambra, was married on January 20 to Lottie Bryant, a member of the Alhambra company.

Josh J. Poole, a son of Mrs. Poole, who managed the South London Music Hall for many years, died in Africa several weeks ago.

The directors of the London Tivoli recently declared a dividend of twenty per cent.

"The German Sausage," or "Leave It All To Billy," is a new political song, satirizing the German Emperor's recent actions.

Tom Vine and Clara Niblett were banqueted by the American performers at Cardiff a short time ago. Among those present were Fritz Young, Emilie Sells, Dan Kennedy, Lottie Allen, Frank Davis, Lillian Gerome and Paul and Hattie Mills.

F. H. Vanderbilt, who is well known in America as a Shakespearean actor, and who was at one time Modjeska's leading man, is appearing at the Alhambra Music Hall in London. He made a hit a short time ago by reciting, in military costume, Alfred Austin's poem on Dr. Jamieson's exploits among the Boers.

OBITUARY.

Frank H. Cashbaugh, manager and lessee of the Sixth Avenue Theatre, Beaver Falls, Pa., died Feb. 9 of typhoid fever.

Eva Graham, an old actress, died in Chicago on Thursday. Up to a short time ago she resided at Elmira. She became sick, and as her friends were few she applied to the Actors' Fund for funds to allow her to reach Chicago. The fund helped her to that city, where the hoped-for friends did not materialize. She was the wife of Barry Adams, proprietor of the White Plains Auditorium.

J. G. Padgett died on Sunday at 250 West Twenty-third Street in this city. A short time ago he caught a severe cold, which developed into a fatal attack of grippe. His last New York appearance was with John Drew's company, playing Matthew Keher, the old toy-maker, in The Bumble Shop. He was about fifty-five years old, and had been on the stage since boyhood. He often talked about his early days in various stock companies where he alternated in juvenile and first old man parts. He would sit up all night studying his lines, and when sleep came upon him he would dip his hand into a bowl full of water and tobacco and moisten his eyes till they smarted. Often he worked steadily on a part from the hour he left the theatre at night till the next day's morning rehearsal.

In 1874 Mr. Padgett was first old man at Hooley's stock company in Chicago. He left there to go on a starring tour in Dion Boucicault's play, The Long Strike, in which he doubled the two roles of Job Armory and Moneybags, the lawyer. He was with Boucicault during the last years of his career as a star, playing in Finn MacCool, Arrah-na-Pogue, The Jilt and The Shaughraun. His next engagement was with W. H. Crane, with whom he remained five seasons. He originated Silas Deuman in The Senator and had important parts in all Crane's later productions. Two years ago he joined the Frohman forces and at the time of his death was a member of John Drew's company. He is survived by his wife. On another page of this issue will be found a conversation with W. H. Crane, in which that actor pays a warm tribute to Mr. Padgett's personal and artistic qualities.

Alma Stanley is reported to have died recently in England. Inquiry has failed to elicit any definite information in regard to the report, but her friends and former associates in London declare that there is no reason to doubt its authenticity. Her full name was Leonora Alma Stanley, and she was born at St. Helier's, Jersey, on Oct. 26, 1860. Her father, Stuart Stanley, was a captain in the body guard of the late Emperor Maximilian of Mexico. Miss Stanley made her first

appearance on the stage in December, 1873, in the pantomime of Cinderella at the Theatre Royal, Hall. The year following she played in Black-Eyed Susan and The Rose of Ayrshire at Cremorne. She then, afterwards she joined Mr. Hollingshead's Gaiety company, of which she remained a member till March, 1875, performing such parts as Amaranthe in Madame Angot, Regina in Princess of Trebizonde, etc. After a short engagement at the Philharmonic Theatre she rejoined the Gaiety company, and appeared in the burlesques, Little Don Cesar de Bazan and Little Doctor Faust. In 1879 she appeared at the Royalty in Crutch and Toothpick and in Venus. Then followed an engagement in the Covent Garden pantomime of Sinbad. After that she came to America and made a tour with the Leavitt company, and also filled engagements at Wallack's Theatre and elsewhere on her return to England Miss Stanley appeared at the Adelphi in The Streets of London. In 1881 she was at the Novelty in Nita's First and Lallah Rookh, and afterwards at the Alhambra as understudy of Fanny Leslie in The Beggar Student. After a pantomime engagement at Drury Lane she again came to America, appearing in New York and other cities. In 1886 she appeared in London and in the provinces with Kate Vaughan's old English comedy company. In 1888 she was the Cattarina in Peppa at Toole's, and the year following played Stella Washington in The Two Johnnies at the Comedy Theatre. In 1890 she succeeded Fanny Brough as Mrs. Horton in Dr. Bill at the Avenue Theatre. In 1894 she played Mrs. Markway in The Sleepwalker at the Strand. She subsequently succeeded Miss Kingston in A Woman's Revenge at the Adelphi, and also appeared at that house as Kitty Marshall in The Cotton King. Then she went to Drury Lane to play Vivien Darrille in The Derby Winner. Her last engagement in London was as Mrs. Ponderbury in Mrs. Ponderbury's Past at the Avenue Theatre. After acting for a few weeks a throat trouble caused an almost entire loss of voice, and she was obliged to withdraw from the company. Her physicians ordered a twelve months' rest, and she was supposed to have started for the Canary Islands last month. Miss Stanley had hosts of friends in this country, who will greatly deplore her early demise.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN

Alberta, Laura
Arnott, Louise
Alphabet, Madge
Armstrong, Lilian
Annesley, Isabel
Alley, Mayne E.
Beane, Mrs. Geo.
Breyer, Mary
Belle, Leola
Barnes, Marie
Peterson, Victory
Bates, Mrs. W. E.
Leute, Daisy
Eck, Ida
Bond, Mrs. F.
Bigelow, Valeria J.
Broham, Rose
Butler, Mrs. C.
Drew, Henrietta
Burt, May
Burr, Edna
Byrd, Anna
Buck, Jeane
Lagard, Jeanette
Brooke, Frances
Blanchard, Maud
Bless, Christiana
Cheire, Adelaide
Cunningham, Maud
Clifton, Marion J.
Clifton, Marion F.
Hahn, Lulu
Hudson, Eliza
Collier, Lizzie H.
Clanton, Kate
Challenger, Bessie
Clark, Lillian C.
Clemmons, Katherine
Calhoun, Julia
Cooke, Caroline
Cameron, Ella
Corely, Florence E.
Dunn, Emma
Drew, Dorothy W.
Darcy, Maud
Douglas, Helen
DeForest, Augusta
Davidson, Fannie
De Groot, Leah
Daulton, Miss M.
Deafeld, Helen
Earl, Virginia
Fanning, Rose
Elliott, Miss G.
Elting, Salome
Eastman, Elsie
Ellsworth, Mrs.
Eugene
Ellis, Edith
Emery, Nita S.
Florence, Alice
Francis, Carrie

MEN

Askin, Harry
Adair, Walton S.
Ardell, R.
Andrews, Frank
Archer, John
Alexander, Hilly
Biers, Mr. D.
Bennett, A. M.
Bland, Billy
Brewer, Martin
Baldwin, Walter S.
Barbour, Edwin
Beers, Newton
Boyd and Ralston
Bryton, Frederick
Bond, Mr. F.
Burton, W. E.
Barton, Chas.
Burton, Will E.
Buch, H. B.
Binkley, Jas. N.
Boniface, Geo. Jr.
Rabcock, Theo.
Brinkley, H. W.
Bersford, Harry
Bixley, Edgar
Beard, John
Branson, Philip
Block, Will J.
Barnett, W. Edward
Bennett, Dick
Bell, Hugh
Rainbridge, Clement
Boyer, Willis E.
Bond, Frederick
Blair, Frank
Bruno, Geo.
Becher, Frank
Brownell, John
Bryant, Wm.
Coudock, C. W.
Cooks, Grant
Cody, Col.
Chase, Mr. H.
Collins, J. G.
Coudock, Wm.
Cullen, J. W.
Canfield, Eugene
Curtis, M. B.
Currier, Frank
Conyans, Joseph
Calahan, C. B.
Curtis, Forbes
Collier, Wm.
Cunningham, Geo.
Carter, Geo. L.
Carlet, Maurice
Clifton, Jos. D.
Cronkrite, W. H.
Corbett, C. R.
Combs, S. W.
Carlton, Mr. E.
Cuthbert, Chas.
Cushing, Bartley
Carroll, Billy
Cunningham, Walter
Carter, R. P.
Covene, Howard
Davis, Frank E.
Doris, Jno. B.
Daunt, Benj. Irwin
Dickson, H. A.

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MR. FRANK WORTHING.
MRS. THOMAS BARRY.
MR. FRAZER COULTER.
MISS MAUD MONROE.
MR. GEORGE RACK'S.
MISS KATE LESTER.
MR. CAMPBELL GOLLAN.
MISS ISABEL HASKENS.
MR. T. TURNER.

MISS HENRIETTA CROSSMAN.
MR. F. F. MACKAY.
MISS KATE OESTERLE.
MR. R. F. COTTON.
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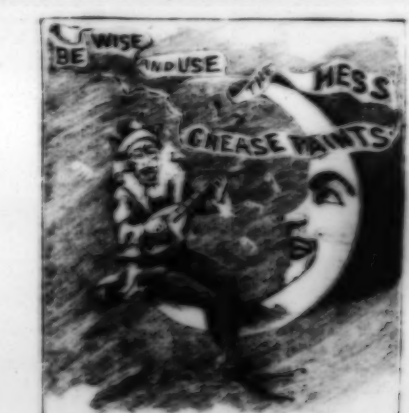
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De Lange, Louis
Davison, A. E.
Dailey, Jos.
Dickson, H.
Myers, Julian
Dornaby, J. A.
Dolson, A. L.
Deckers, Harry
Denning, Will J.
Davenport, J. Sam'l
Doyle, Thos. P.
Du Forne, Julius
Day, Edmund
McDonnell, J. W.
Emmett, Jos. K.
Ellis, Chas. T.
Elliott, Mr.
Egan, Louis
Forrester and Rice
Flynn, James D.
Forrester, John T.
Foy, Eddie
Farmer, Otto
Fairfield, H. W.
Fullford, Robert
Freeman, Samuel
Finlay, John
Flowers, M. S.
Fountain, Robt.
Fitzgerald, Harry
Francis, M. J.
Farran, G. J.
Goodwin, James
Granger, Willis



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DATES AHEAD.

[CONTINUED FROM PAGE 10.]

Feb. 18, Port Huron, Mich., 19, Bay City 20, Saginaw 21, Grand Rapids 22.
 DARKEST AMERICA: Will A. Junker, mgr.: Creston, Ia., Feb. 19; Charleston 20; Alpha 21; Kirksville, Mo., 22; Hannibal, 24; Pekin, Ill., 25; Peoria 26-27; Champaign 28.
 GORTON: Frostburg, Md., Feb. 18; Piedmont, W. Va., 21; Elk Garden 24; Grafton 27; Clarksburg 28; Fairmount 29.

HENRY'S MINSTRELS: Cincinnati, O., Feb. 16-22.
 LEW JOHNSON: Minneapolis, Minn., Feb. 18-22.
 PRIMROSE AND WEST (Joseph Garland, mgr.): Newark, N. J., Feb. 17-22.

VAUDEVILLE.

AMERICAN VAUDEVILLE: Albany, N. Y., Feb. 17-22.
 ANDERSON AND COLEMAN: Rochester, N. Y., Feb. 17-22.
 BULL FIGHTERS: Boston, Mass., Feb. 17-22.
 CITY SPORTS: Chicago, Ill., Feb. 16-22; Cleveland, O., 24-29.
 CITY CLUB: Baltimore, Md., Feb. 17-22.
 CRADLE BURLESQUE (Sam T. Jack, mgr.): Dayton, O., Feb. 17-22.
 EARLY BIRDS: Hartford, Conn., Feb. 21-22.
FIELDS AND HANSON'S DRAWING CARDS (John F. Fields, mgr.): St. Louis, Mo., Feb. 17-22.

FLYNN AND SHERIDAN'S RD. SENSATION: Boston, Mass., Feb. 17-22.
 FRENCH FOLLY: Boston, Mass., Feb. 17-22.
GUS HILL'S NOVELTIES: Brooklyn, N. Y., Feb. 17-22; Philadelphia, Pa., 24-29; Baltimore, Md., March 2-7.
 HOWARD'S NEW YORK VAUDEVILLE: Hartford, Me., Feb. 17-18.
 HENRY BURLESQUE: Fall River, Mass., Feb. 17-22.
 HOWARD ATHLETIC: Brooklyn, N. Y., Feb. 17-22.
 HARRY WILLIAMS' CURE: Newark, N. J., Feb. 17-22.
 HOWORTH'S HIBERNICA (A. L. Blodgett, mgr.): Salem, Ind., Feb. 18; Bedford 19; Bloomfield 20; Bloomington 21; Lebanon 24; Delphi 25; Argos 26; Columbia 27; Warsaw 28; South Bend 29.
 HYDE'S COMEDIAN: Baltimore, Md., Feb. 17-22; Washington, D. C., 24-29; Pittsburgh, Pa., March 2-7.
 JONES' JASAR'S OCTOBER: Grand Rapids, Mich., Feb. 17-22.
 MCKINLEY BROTHERS: Bolivar, O., Feb. 17-19; Jewett 24-26.

MY UNCLE JACK: Buffalo, N. Y., Feb. 17-22.
NEW YORK STARS (Gus Hill, mgr.): Chicago, Ill., Feb. 17-22; Indianapolis, Ind., 24-29.
 NASHVILLE'S STUBBINS: Seattle, Tenn., Feb. 26.
 NIGHT OWLS BURLESQUE: Boston, Mass., Feb. 17-22.
 KELLY AND WOODS: Washington, D. C., Feb. 17-22.
 RENTZ AND SANTI BURLESQUE: Chicago, Ill., Feb. 9-22.
 ROSE HILL: Harlem, N. Y., Feb. 17-22.
 SANDOW THROCKMOR: Philadelphia, Pa., Feb. 24-29.
 TONY PASTOR: New York city—indefinite.
 TRANS-OCEANICS: Chicago, Ill., Feb. 9-23; Toledo, O., 24-29.
 WEBER'S OLYMPIA: Providence, R. I., Feb. 17-22.
 WEBER AND FIELD'S VAUDEVILLE: Cincinnati, O., Feb. 16-22.
 WHITE VENUS: Mahanoy City, Pa., Feb. 18.
 WEBER AND FIELD'S OWLS: Detroit, Mich., Feb. 16-22.
 WASHBURN SISTERS: New York city, Feb. 17-29.
 WHITE CROOK (Eastern): Booneville, N. Y., Feb. 18; Louisville 19; Oneida 20; Canastota 21; Cortland 22; Syracuse 24-26; Danville, Pa., 27.
 WATSON SISTERS: Philadelphia, Pa., Feb. 17-22.
 ZENO (Joe Oppenheimer, mgr.): Paterson, N. J., Feb. 17-22.

MISCELLANEOUS.

BOSTON (D. M.) EQUINES (John C. Patrick, mgr.): Pueblo, Col., Feb. 17-19; Trinidad 20-22.
 ELI PERKINS (Lectures): Bainbridge, N. Y., Feb. 19; Milton, Pa., 20; Mansfield 21.
 FREDERICK BANCROFT (Magician): Cincinnati, O., Feb. 17-22.
 HILVER AND BEROL'S MYSTAGOGUES: Crowley, La., Feb. 18, 19; Lake Charles 20, 21.
 KELLAR (Dudley McAdow, mgr.): Warren, O., Feb. 18; Canton 19; Mansfield 20; Newark 21; Urbana 22; Springfield 24; Kenton 25; Bellefontaine 26; Anderson, Ind., 27; Muncie 28; Terre Haute 29.
 LA PEARL: Danville, Ill., Feb. 10—indefinite.
 MR. AND MRS. BALDWIN: Richmond, Va., Feb. 17-22.
 SPECTACULAR CARNIVAL: Anderson, Ind., Feb. 20, 21.
 THE PLANTS (L. J. Mescham, mgr.): Clinton, Ia., Feb. 13-22.
 THE SAGES (Hypnotists: Thomas F. Adkin, mgr.): Tyrore, Pa., Feb. 19-21; Hazleton 22; Frankford 24-29.

THE ELKS.

Racine, Wis., lodge is arranging for a social session in celebration of its third birthday.

The secretary of Hartford Lodge of Elks received a dispatch recently announcing the death of one of the members of the lodge, which is now being prepared in Southern California. Mr. Farrington was the manager of the New York Brotherhood Baseball Club, and had many friends in the profession.

The Elks of Joliet, Ill., will hold their first annual banquet on Wednesday night with toasts, speeches, etc., by the mayor, E. C. Akin, and other prominent men of the city and of the order. The lodge was organized about one year ago here, and now has a membership of over one hundred. Their rooms are the finest in the city. The Ladies' Social Session on Wednesday afternoon of each week is an attractive feature.

The social session given by the wives of the Elks at Marion, Ind., was one of the leading society events of the season. Many Elks with their wives attended from out of town.

The Elks of Fort Dodge, Ia., installed a lodge in Mason City, Ia., last week. The full lodge from Fort Dodge attended.

Lancaster, Pa., Lodge held a woman's social session on Jan. 29. A programme of exceptional merit was rendered, after which there was dancing and a banquet. The lodge rooms were handsomely decorated, and it was the gala night in the history of the lodge.

Racine, Wis., Lodge entertained its members and their lady friends royally on Jan. 31 by cards, a banquet and dancing. Toasts were responded to by the ladies, and with a lady toastmistress, many a gentleman paid a fine and was called to account. It was amply proven that the ladies can run a social session all right.

Anderson Lodge, No. 309, will attend the reunion in Cincinnati, O. During the past six months Anderson Lodge has added twenty-seven members.

Elizabeth City Lodge, No. 280, is soon to move into a new suite of rooms, which is now being prepared for it, as the present quarters are much too small to accommodate the large number of members now on the roll. A number of members of this lodge attended the annual ball of Newark Lodge on Feb. 11.

The first social session of New Brunswick Lodge was held in the assembly room of the Allen building on Jan. 20. The festivities began at 8.30 p. m., when the welcome address was delivered by George Viehman, Exalted Ruler of No. 324. John J. Shannon, secretary of New York lodge, and business manager of *The Atlas*, the Elks' paper, followed. He spoke of the progress of the order, there now being 138 lodges in the country. He then introduced the presiding officer of the evening, George W. Thompson, to whom a large amount of credit was due for the merry time enjoyed. Those contributing specialties to the entertainment were all excellent and appeared as follows: C. Stuart Johnson, of New York, sang several songs; Walter E. Garry of Utica, recited several selections; Dave Reed did some excellent work with the bones; John W. Meyers, of New York, was a splendid baritone soloist; Hughie Dougherty delivered his great stump speech on Reform; Adolph L. Guibal performed his marvelous sleight-of-hand; Harry Wright and Smith O'Brien were heartily enjoyed on the song which they originated, "The Band Played On;" "Uncle Nick" Engel, of New York, sang a number of Elks songs in German; Hubert de Latie in recitations brought forth a storm of applause. His description of a horse race was so real that Chairman Thompson fined a man in the audience for betting on the wrong horse. During the evening Hart's orchestra played between waits. B. W. Suydam, the energetic treasurer of Allen's Theatre, was recently initiated into Lodge 324.

THEATRICAL MECHANICS.

Newark Lodge, 28, mourns the loss of Ferdinand Herfers, an honorary member, who was buried on

Feb. 2. At a meeting on Feb. 2 this lodge initiated James F. McCabe and John W. Lawes, and reinstated Al Sommers. Helene Mora was presented with a floral tribute by members of the lodge on Feb. 3.
 William Mitchell, of the Steve Brodie company, attended a meeting of Newark Lodge on Feb. 3.
 Grand Secretary Reed is anxious to have the policy of the T. M. A. explained so as to prevent misunderstanding by managers of theatres. Its object is to promote social intercourse between its members and to furnish aid to those who are in want or ill. In no sense whatsoever does it interfere between employer and employee.

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THE FOREIGN STAGE.

A PLAY BY FRENCH CRITICS.

PARIS, Feb. 1.
A play in three acts entitled *Le Modèle* was produced at the subsidized Odéon Theatre on Jan. 28. The authors are Henri Fougère, the dramatic critic of the *Figaro*, and Georges Berr, who wields a critical pen on another Paris daily.

The play, however, proved a disappointment, the story, which follows herewith, being devoid of interest.

Raymond Nanteuil, a promising young sculptor, has been from childhood the playmate of Fernande. Merina, his master's only daughter, and two years before the play begins they were betrothed. Raymond is engaged on a statue of Circe, intended for the approaching Salon, when at a fancy ball he falls in with a fashionable coquette named Albertine Bonnin and, admiring her figure, he asks her to sit as his model. The girl consents, soon grows attached to the artist, who, in turn, falls madly in love with the captivating siren. So violent is his passion that he becomes her slave, neglects Fernande and shuns her father.

The old artist, suspecting the state of affairs, comes to see his favorite pupil, forces Raymond into an avowal and reads him a lecture on the danger of such passions. His friendly expostulations are not without effect, and Raymond determines to break off with his mistress. But Albertine, who mistrusts Merina's influence, knows her own power and her lover's weakness. Before bidding him farewell she asks to sit once more as his model, and disclosing her beautiful limbs in Circe's semi-nudity recovers immediately all her old dominion over the young sculptor. Between the first and second acts three months have elapsed. Merina had gone abroad with her daughter, heartbroken by the desertion of her betrothed. Raymond had been awarded the medal of honor for his statue, but he falls ill and Albertine had tended him with the utmost devotedness, for she has grown passionately fond of her victim. Meantime, however, she returns to her former vicious life and becomes the mistress of a wealthy amateur sculptor, Maxime Villars. Raymond's illness having straitened his resources Albertine induces Villars to give 20,000 francs for the statue of Circe, but she tells Raymond that it has been sold to a foreign gentleman. When Raymond gets well he discovers the courtesan's well meaning imposture, and also her infidelity. A violent scene ensues, and the young artist orders her from his house, despite her tears. He returns the 20,000 francs to Villars, and wounds him in a duel and becomes reconciled with his former fiancée. The date of their marriage is now fixed, but Albertine has not renounced hope of resuming her empire over her lover. She returns to his studio, assumes Circe's scanty drapery, and takes her place on the still vacant pedestal. Concealed from view by a curtain, the temptress is condemned to overhear a tender scene between Fernande and the sculptor, during which the young girl, jealous of the statue, implores her betrothed to destroy the statue. Raymond consents, draws aside the curtain, when Albertine appears. She grasps the tool from his hand, seizes herself, and dies just as old Merina rushes in to call upon her daughter to "pray for her."

The piece was cordially received, and may be come a success. BOULEVARDIER.

MAX HALBE'S NEW PLAY.

BERLIN, Feb. 1.

A tragic comedy in five acts by Max Halbe entitled *Lebensweide* was produced at the Deutsches Theatre on the 21st ult. Much interest was taken in the production, inasmuch as it was the first play Halbe has written since he produced *Jugend* (Youth).

Halbe is one of the leaders of the realistic school which is so active in Germany, and all his characters have been taken from actual life. His heroine in this play is Olga Hensel a woman who has loved deeply and, as she declares repeatedly, she can never love again. Her lover has been dead some years, and she has no desire to replace him, so she lives on in solitude till the age of thirty. For companionship she has invited a frivolous young niece from the country to visit her, and one room she has let to the student Ebert.

The audience's sympathies are supposed to centre about this young man, but he is by no means an ideal character. His nights are spent in dissipation and his days in recuperating. An old school chum of his, the Engineer Weyland, comes to Berlin on business connected with a wonderful discovery he has made and visits Ebert. Olga is greatly struck by Weyland's free, open bearing and evident energy, besides which she fancies she detects in him a resemblance to her deceased lover. She permits him to sit in a chair which her first love used and which is sacred to his memory, and finally invites Weyland to remain there as her guest and Ebert's. This he agrees to do until he can find a suitable place to set up the foundry necessary for his work, and Olga gradually loses her heart to the honest engineer, though he, buried in his work, sees nothing of the effect he has produced. He treats Olga as a good coquette and confides to her the necessity he has of money for the perfecting of his invention, upon the success of which his entire happiness depends.

Olga casts about in her mind how she can procure the large sum desired, she being unable to touch upon her own capital. A friend of her youth, Heyne, has come home from America where he has, in the course of years, amassed a large fortune. Heyne has loved her all his life and still hopes to win her for his wife, but is considerably taken aback when she demands his assistance for Weyland, a comparative stranger, to the tune of thousands. He is in love but his common sense has not deserted him and Olga abuses him for what she terms parsimony. In the meantime Ebert falls in love with the niece, Bertha, and Olga helps to bring about an engagement between them.

Bertha proves to be a coquette, no sooner is the engagement announced than she wishes it broken. She makes eyes at the engineer, and almost drives Ebert crazy with jealousy. She visits Weyland at night in his foundry, and begs his aid in breaking the engagement, meeting with no encouragement from Weyland, who has eyes only for his invention. This latter fact is discovered by Olga, and to help the man she loves she promises to become the wife of an old and childish individual whose money bags are to supply the sum Weyland needs. Ebert, discovering that Bertha has been alone with Weyland in his rooms, misconstrues matters, challenges his friend, who merely laughs at him, and breaks the old friendship, but patches up his engagement with Bertha, who, not succeeding in catching Weyland, marries Ebert.

The piece was warmly received, and may have some success, although it is hardly likely to duplicate the great popularity of *Jugend*. FRITZ.

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NOTES FROM ABROAD.

Henry Waller, well-known in theatrical circles, has recently had a one-act opera accepted for production at the Royal Opera House, Berlin. Mr. Waller composed *The Ogololo*, produced here some seasons ago by the Bostonians.

Alexandra Viardot, the German tragedienne who has recently had such success in London will appear shortly at the Paris Theatre Libre, and perform in German. This will be the first instance of a German actress speaking German to a Paris audience since the Franco-German war.

During a performance of *The Barber of Seville* with Sigrid Arnoldson in the role of Rosina in Moscow on Jan. 17, a student who had been standing in the aisle of the third gallery stepped with one foot upon the guard rail and while applauding Miss Arnoldson, he lost his footing and fell headlong to the parquette. He was almost fatally injured and a panic was narrowly averted.

George Grossmith, Sr., who has been very ill, is now convalescent.

Marco Praga's new play, *La Mamma* (Mother) was produced in Milan recently with considerable success.

The Queen of Roumania, who writes over the pseudonym "Carmen Sylva," will shortly produce in Vienna a new play entitled *Allende*.

The Paris theatres took in over two million francs more in 1895 than they did in 1894.

M. Lassalle, the well-known baritone, who retired from the operatic stage recently has started a cement manufactory between Paris and Rouen.

THE AMATEURS.

The Gilbert Dramatic Society of Brooklyn presented two plays at their February performance in the Academy of Music to a brilliant audience. A Wooden Wedding, a new comedy by Mrs. M. P. Irving, was well played by Charles F. Catlin and Florence Robertson. *Wag's Diversion*, by H. F. Crooks, followed the shorter play. In it Mr. Catlin distinguished himself, and J. A. Hepworth, J. Frank Dalton, Samuel Baker, Edward C. Stratton, Edith Wood, Fannie Korke Tongue, Marion Peakes rendered efficient support. Fannie Korke Tongue, one of the cleverest amateur comedienne in America, was especially pleasing as Meg.

The Amateurs' February play was *The Ticket of Leave Man*, presented by the following cast: Bob Brerly, Alfred Young, James Dalton, Hugo Winter, Hawkshaw, Frederick Rowe, Metter Moss, Albert Mealy, Green Jones, Augustus Oelrichs, Mr. Gibson, John H. Jones, Samuel Willoughby, Gregory Pitt, Matthe, Arthur P. Dunkley, Burton, Walter Waters, May Edwards, Helene Winter, Emily St. Foremond, Alfretha Schenck, Mrs. Willoughby, Bertha M. Pace. The play was fairly well done, though it was dragged out too long. The final curtain did not fall until after midnight, an hour when all good Brooklynites should be abed. Alfred Young gave a very good interpretation of the part of Bob Brerly, but he should have been more emphatic in the strong scenes. The house was not worked up to enthusiasm once, although the lines offer abundant opportunity for applause. Helene Winter made a distinct hit as Max Edwards. She is a pretty refined girl, who would not be out of place in a professional company. Gregory Pitt played Sam Willoughby with a Chinmic Fadden dialect which would have been just right in a modern American farce-comedy but which was entirely out of place in this piece. The introduction of modern slang was also in bad taste. The rest of the cast was but fair. The socks worn by Augustus Oelrichs were brilliantly successful.

The Gilbert will do *The Rivals* in March.

A benefit was tendered by the Amateurs to William Phelps MacFarlane at the Brooklyn Academy of Music on Saturday evening, Feb. 15. The balcony scene from *Romeo and Juliet* was splendidly done by Marie Lamb MacFarlane and Alfred Young, and Percy Williams kept the house in convulsions by his racy performance of *Blizzard* in confusion.

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